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SEATTLE ORCHESTRA DROPPED FOR YEAR

No 1911-12 Concerts, but Work
for Season Following Will
Begin at Once

SEATTLE, Sept. 13.—Trustees of the Seattle Symphony Orchestra Society voted last night to suspend concerts for the season of 1911-12 and to begin work immediately on the seasons of 1912-13 and 1913-14. Preliminary work was left to a committee including President Lester Turner, Vice-President Joseph Blethen and Charles P. Spooner.

The trustees, however, indorsed the plan of John M. Spargur, concertmaster of the old orchestra and formerly of New York, to conduct a number of subscription concerts this Winter in order to satisfy the immediate demands of the music-loving public and to hold here the nucleus of a strong symphony orchestra in anticipation of elaborate plans for next year. The new organization will be known as the Spargur Orchestra.

Every phase of the problem presented by the resignation of Henry Hadley, conductor of the Symphony Orchestra, who leaves to lead the new San Francisco Orchestra, was carefully considered by the trustees in their meeting last night. They found that differences of opinion as to Mr. Hadley's successor and difficulties naturally arising from the lateness of the season when the resignation of Mr. Hadley was received prevented an agreement on any plan for the continuance of the orchestra this year. The suspension until next season was decided upon by a vote of ten to three. The matter of financial support did not have to enter into serious consideration, inasmuch as the amount of subscriptions assured for the season of 1911-12 would have been ample for all purposes had the trustees decided to continue.

The trustees decided that work upon the orchestra for the season of 1912-13 should begin immediately, with the laying of wires for the engagement of a conductor and artists. They expect to have all their plans perfected by April 1, 1912. Their indorsement of the Spargur Orchestra for this Winter was made with the pledge of financial support. Mr. Spargur had this to say regarding his project:

"I will do my best to bring together an organization of thoroughly competent men, and my programs will be such as will satisfy the tastes of all classes of music lovers who attended the Symphony Orchestra concerts. We will produce some of the new works, including a suite from Victor Herbert's 'Natoma,' Richard Strauss's new opera, 'The Rose Cavalier' and other novelties. Selections from standard symphonies and works of lighter vein will also be included in the programs. I will have the loyal and hearty backing of the best professional musicians in the city, and no time will be lost in preparing for the Winter's work. I am only too glad of the opportunity afforded me by the action of the trustees of the Seattle Symphony Orchestra Society."

Among the conductors who had been considered as possible successors to Mr. Hadley were Arnold Volpe, of New York, who made a condition as to salary that was prohibitive; Ossip Gabrilowitsch, the Russian pianist, who had cabled his willingness to accept the post provided a sufficiently large salary were forthcoming; Boris Sokolofsky, director of the Imperial Conservatory at Stavropol, Russia; Modest Altschuler, conductor of the Russian Symphony Orchestra of New York; Elliott Schenck, another New York conductor; Sienor Tirindelli, of Cincinnati, and Sam Franko, formerly of New York and now a Berlin conductor.

Lila Ormond Arrives for Concert Tour

Lila Ormond, the American mezzo-soprano, who will make an extended concert tour this season under the management of



KATHARINE GOODSON,

Distinguished English Pianist Who Will Tour America This Season, Appearing with the Leading Orchestras and in Recitals

R. E. Johnston, arrived in New York on Tuesday last on the *Kaiser Wilhelm der Grosse*. One of her early season engagements is as soloist at the Maine Festival at Bangor.

Announce Complete Plans for the Philharmonic Orchestra

Complete announcement of the plans of the New York Philharmonic Orchestra will be issued in the form of a prospectus very shortly by Loudon Charlton, its manager. The first concert, it is understood, will take place in Carnegie Hall on Thursday, November 2, on which occasion the new conductor, Josef Stransky, will make his initial bow to New Yorkers. Contrary to the custom of the past few years, there will be a soloist, Efrem Zimbalist, the violinist, whose first appearance in this country it will be. The same concert will be repeated the following afternoon, while the first of the series of Sunday afternoon concerts will take place on November 5.

The list of soloists contains the names of Mmes. Gadski and Nordica and includes further those of Alessandro Bonci, tenor; Efrem Zimbalist, violinist; Josef Lhévinne, pianist; Arthur Friedheim, pianist; Kathleen Parlow, violinist; Henry P. Schmitt, violinist; Katherine Goodson, pianist; Mme. Frances Alda, soprano; Ludwig Hess, ten-

or; Leo Schulz, 'cellist; Harold Bauer, pianist, and Ernest Hutcheson, pianist.

Two pairs of the season's concerts are to be choral-symphonic in character, and on these occasions the Philharmonic will be assisted by Kurt Schindler's MacDowell Chorus. At one of these concerts a Liszt program will be given; at the second, Beethoven's Ninth Symphony.

Five Sunday afternoon concerts will be given in Brooklyn during the season, and the orchestra's road tour will extend as far West as the Missouri River. It is said that in New York a great number of old subscribers have renewed their subscriptions and there are many new patrons. The box office sale will open October 16, the first week being exclusively for last season's subscribers, who have a privilege of securing their former seats up to the evening of October 21. After that date all seats not thus claimed will be available for the public sale, which will continue from Tuesday morning, October 24, to the date of the initial concerts.

Ethel Altemus Back from Europe

Ethel Altemus, pianist, has just arrived from Europe with her mother, and is being booked for several recitals by Antonia Sawyer, her manager. She will give a joint recital with Philip Spooner, the American tenor, early in the season.

CHICAGO OPERA CO. MAY TOUR EUROPE

Manager Dippel Negotiating with
Impresarios in Vienna
and Berlin

CHICAGO, Sept. 16.—A cablegram received by the *News* from Berlin contains the announcement that Manager Andreas Dippel, of the Chicago Opera Company, is negotiating with the managers of the opera houses in Vienna and Berlin, with a view to taking the Chicago company to Europe for a brief season next year. It is denied in Berlin that the negotiations have reached any definite conclusion, but admitted that favorable consideration is being given the project. If such a tour were arranged, other cities than Vienna and Berlin would probably be included in the itinerary.

The demand for appearances of the Chicago company in other American cities is increasing. In St. Louis, St. Paul and Milwaukee, where the company was heard last season, the indications are that last year's sale of seats will be greatly surpassed. In the East there is little doubt that the contemplated season of ten Thursday night performances in Baltimore will be given, for \$30,000 of the necessary \$50,000 guarantee has already been subscribed. Brooklyn has asked for a performance by the company for November 14, and New York will have six during the latter part of the season.

One of Mr. Dippel's most recent additions to his list of singers is Clarence Whitehill, the baritone, formerly of the Metropolitan, who will sing in Wagnerian rôles. Mme. Gadski and Mme. Fremstad, of the Metropolitan, have been engaged for a limited number of performances.

RUSSIAN DANCERS ARRIVE

First Contingent of Imperial Ballet Begins Rehearsals

The first contingent of the "All-Star Imperial Russian Ballet" which will tour America this season, arrived in New York this week on board the *President Lincoln* of the Hamburg-American Line.

The half hundred *danseuses* and *dancers*, who make up this first contingent, did not wait for their associates, but began rehearsals at once on the roof stage of the Metropolitan Opera House. The entire company has been rehearsing on the other side, but since the three new "ocular operas" and a large number of new diversions are to be presented this year, more rehearsing is necessary. The other dancers will keep on coming over on various steamers till the opening of the season.

The Imperial Russian Court Balalaika Orchestra, with its founder and leader, M. W. W. Andreeff, will arrive on the *New York* on Saturday, October 7, and will open at Pittsburgh on Monday, October 9.

New Singers for French Opera Company in New Orleans

NEW ORLEANS, Sept. 16.—Jules Layolle, manager of the French Opera Company, of New Orleans, arrived here to-day from Europe. He announces that the season will open November 14 with "La Juive." Massenet's new opera, "Don Quichotte," will be a feature of the répertoire. Paul Kochs, one of the foremost of European conductors, will lead the orchestra. The company will be headed by M. Granier, one of the most popular tenors of France. Mlle. Korsoff, light soprano, of the Paris Opéra Comique, will make her New Orleans début and Mlle. Lavarenne, also of the Opéra Comique, will sing leading Puccini rôles. Mlle. Beaumont will lead the dramatic sopranos and Mlle. Paquot D'Assy, of the Paris Grand Opéra, will be the leading contralto.

EAMES IS SURE HER MARRIAGE IS VALID

No Difficulties with Church, Declares Bride of Gogorza on Return from Europe

After an absence of something like two years Emma Eames, the soprano, returned to America aboard the *Lorraine* last Saturday, with her new husband, Emilio de Gogorza, the baritone. The two are shortly to fill a series of concert engagements, the first in Spokane, Wash., on October 2. Previous to this, however, they will spend several days in Camden, N. J., making records for a talking machine company.

While the Gogorzias were still on the ocean there came rumors that the Catholic Church had frowned upon their recent union as illegal, according to the tenets of the church. When the steamer arrived the singer was promptly cross-questioned on the subject. There was not the slightest doubt in her mind as to the validity of her marriage.

"It does seem too preposterous," she said with a smile, "to think that I should enter into a marriage without having looked into the matter thoroughly. Of course there are no difficulties about our marriage. Who said there were? Did the Archbishop of Paris say so? I warrant he did just what I do when I don't want to see people sent out word that he had nothing to say—and so some one thought that that was equivalent to saying that an inquiry was being made into our marriage."

"You see Mr. de Gogorza's first marriage was a civil one, so that it is not binding in the Catholic faith. I was regarded as an infidel by the Catholics before I married Mr. de Gorgoza, because I had never been baptized. As a result we had neither of us been married before, according to the church."

"Every phase of the situation was investigated by the church before our marriage. The Catholic authorities knew all about my first marriage, that my birth certificate was burned in China, and all the other particulars. I love my country, and I am glad to be back in it, but it seems that it is always here that I am bothered with such things as this. It is our own affair. We were married in accord with every rule of the church, and yet after it is all done this is to greet me on my return."

"And this in the land where the marriage laws are terribly lax. Here there is no safeguard against hasty and ill-advised marriage. I believe that every formality should surround marriage."

Aside from these matters, Mme. Eames was supremely happy. "I have become



Mme. Eames and Her Husband, Emilio de Gogorza, Photographed on Their Arrival from Europe

boyish," she said to one interviewer. "I have broadened my life. I go everywhere with my husband. I see things I never saw before. I take interest in everything that is going on. I believe I could go to a prizefight!"

In addition to her concert work, Mme. Eames will sing in opera in Boston during December interpreting the roles of *Tosca* and *Desdemona*. Accompanying her and her husband from Europe was Henri Gilles, an eighteen-year-old pianist said to have remarkable talent.

Cavalieri Coming to Boston Opera—Postpones London Appearances

PARIS, Sept. 15.—Although billed to appear in "Quo Vadis?" at the opening of Oscar Hammerstein's new London Opera House, Lina Cavalieri has decided to give up her part in that opera, and will not sing for Mr. Hammerstein until the middle of December, when she will appear in "Thaïs" and other operas in her French repertoire. Mme. Cavalieri has also been studying "Aida" lately. She has signed a contract to appear in the City of Mexico next February, and before she goes there promises to appear ten times at the Boston Opera House. As for her marital troubles, she declares that she has no present intention of seeking a divorce, and although informed that an emissary of her husband Robert Winthrop Chanler, is on his way to Paris to offer her \$70,000 in exchange for her full renunciation of her marriage

settlement, declares that she will not relinquish a fraction of the monetary privileges accorded her by Chanler when he married her.

Stransky's Farewell to Dresden Orchestra

Three days before Josef Stransky's departure from Berlin to assume his duties as conductor of the Philharmonic Society of New York he will conduct a farewell symphony concert for the Dresden Symphony Society, of which he has been conductor for the past season. This concert will take place in Dresden on October 4, with Henri Marteau as soloist. In its announcement of the event the Dresden Society expresses deep regret at the loss of its conductor.

Bauer with New York Philharmonic

Harold Bauer has been engaged by the Philharmonic Society of New York as soloist for its concerts in Carnegie Hall on Thanksgiving evening and Friday afternoon, December 1. He will also appear with the Philharmonic Society in Brooklyn on Sunday afternoon, December 3.

Rudolph Ganz to Arrive October 15

Rudolph Ganz, the Swiss pianist, will arrive in this country October 15, and opens the season with the Boston Symphony Orchestra.

ica. These include two appearances in Munich during September, one with the Munich Tonkünstler Orchestra, under the leadership of Ossip Gabrilowitsch, and a song recital in the concert hall of the "Vierjahreszeiten" Hotel. Further engagements include appearances with orchestra under Arthur Nikisch in Leipzig and Berlin and a concert in Hamburg, in which last city Mme. Schumann-Heink has tremendous popularity, having sung there in the opera house for sixteen years.

Statements have appeared in the American press of late to the effect that the success of the Bayreuth festival is on the wane. Nothing could be more absurd than such an idea, for as far back as last October every performance of the present Summer was sold out. It has been practically impossible this year to secure single seats at the last moment for some of the performances, as was often the case in previous years, every available place, even those reserved for royalty having been disposed of. Contrary to the usual plan of holding festivals only every other year, there will be an additional festival next Summer at the Bayreuth Festival Theater.

There will be no festival in 1913, the 100th anniversary of Wagner's birth, but plans for Wagner festivals at that time are being prepared all over Germany. In Munich the committee having the festival in charge is already at work on the arrangements for the performances. Mme. Schumann-Heink has been invited to sing at both the Bayreuth and Munich Festivals next Summer. On her return to America, in October, her first engagement will be a tour of ten cities as soloist with the Boston Symphony Orchestra. She has received offers from the Metropolitan Opera in New York, the Boston Opera and the Chicago Opera for season engagements, but will devote her efforts entirely to concert appearances in the principal cities of the country, as has been her custom for several years past.

EDWIN HUGHES.



*Waltraute - Töchterdämmerung in Wagners festspiele im Prinzregenttheater München
seidt thousands Prechtungs
to the dear Musical Turnea.
Success so great I am so happy!*

Mme. Schumann-Heink as "Waltraute"

has a number of concert engagements to fulfill in Europe before sailing for Amer-

DR. CARL TO WRITE GUILMANT BIOGRAPHY

Organist Returns from Europe with Material—Brings New French Music

William C. Carl returned from Europe on *La Lorraine* last Saturday in the best of health and spirits, ready to take up the work for the coming season. While abroad Dr. Carl spent some time with the family of the late Alexandre Guilmant, who still remain in the villa at Meudon and will continue to do so until the end of the present year. To a representative of MUSICAL AMERICA Dr. Carl said: "It is extremely sad to think of this beautiful villa being given up. The music-room has remarkably good acoustics, and the organ is superb. It was built after plans made out by Mr. Guilmant, and in consequence the instrument is remarkable in many particulars. Especially so in tone, which exceeds almost anything I have ever heard. I am anxious to have it brought to this country, and shall make a special endeavor myself to bring it about."

"M. Guilmant's library is without question the largest ever collected by a single organist. Every work of importance is there, and I doubt if even many of the smaller organ pieces are missing. Mr. Guilmant always made a practice of playing through each work he received. In this way he was thoroughly familiar with everything in the library. I shall always prize the manuscripts he left me, as well as the valuable works I have brought back with me from his collection. I am glad to know that a fitting memorial will be arranged in France. The committee is formed and Félix Guilmant has asked me to take charge of the work in America."

Regarding French music and organists at the present time, Mr. Carl said: "I was able to find some excellent novelties and works which I shall bring forward at my concerts this season. Joseph Bonnet, the virtuoso-organist of St. Eustache, was serving his military service this Summer and thus unable to be with me at the Villa Guilmant. He is writing a concert piece for my tour, and also a new Sonata, which I am confident will be a most welcome addition to organ literature."

"Eugène Gigout replaces Mr. Guilmant at the Conservatoire, and Louis Vierne, of Notre Dame, takes his classes at the Schola Cantorum. Mr. Bonnet will have the Conservatoire Concerts, while M. Lefèvre has assumed the presidency of the Society of Authors and Composers of Music. Thus the various positions held by Mr. Guilmant have been filled."

Dr. Carl said that he is preparing a biography of Guilmant. "It is a large task," he declared, "but I am glad to do it. I worked a long time with F. Guilmant going over various documents, and examining volumes without number in order to get data for the work. As a result I have returned with what I think will be many interesting things, including reproductions of paintings, etchings, drawings, manuscripts and photographs, many of which are only known to the family."

"In Rome I played at the Accademia di Ste. Cecilia, which I enjoyed greatly. It was a pleasure to visit this famous institution, and especially to examine the library which contains works of great value. The organ is by Wacker, while the new instrument for the Augusteo Concert Hall is by Bossi. I was twice invited to the Vatican, met Perosi, and made a special study of the Sistine Choir and its methods of work."

Discussing his plans for the season Dr. Carl said:

I shall immediately complete the plans for the reopening of the Guilmant Organ School, which occurs October 10. I have new ideas to incorporate in the schedule already prepared, and expect these innovations will be of practical benefit in many ways. The application list is the largest and far ahead of that of any previous year. Students are already beginning to arrive, and get settled before the opening day. We expect a season of large activity. In addition I shall concertize extensively, inaugurate many new instruments in various parts of the country, and at the same time bring forward several important works with the assistance of my choir at the old First Church.

Dr. Carl left for Atlantic City after his arrival from Europe, and returns to town Saturday evening of this week.

NEW CO-OPERATIVE ORCHESTRA'S DEBUT

New York Wage-Earners Hear First Concert of "Commonwealth Symphony"

With the movement begun by Julius Hopp last Winter in arranging performances at a number of New York theaters for wage-earners and the series of concerts at Madison Square Garden in June, the announcement of the establishment of the Commonwealth Symphony Orchestra for the purpose of furnishing symphonic music to wage-earners, came as a natural development, and showed that the plans of those interested in this phase of educational work are rapidly being brought to fruition.

The first concert of the organization was given on Sunday afternoon, September 17, at the Sixty-ninth Regiment Armory, and presented Ashley Ropps, baritone, and Mme. Velleri, soprano.

There was a large audience present and there was much enthusiasm. It appears that the armory was chosen on account of its seating capacity, the directors of the organization desiring an auditorium that could seat a large audience. No sooner had the orchestra begun to play than it was at once recognized that the acoustic properties were faulty, in fact, so much so, that the reverberation was most annoying throughout the concert.

Mr. Ropps was heard in the "Prologue" to "Pagliacci," which he sang with fine voice and excellent interpretative ability; his enunciation was excellent, and he won immediate favor with his audience, and after continued recalls he responded to the applause giving Nevin's "The Rosary," which, of course, was received with a display of enthusiasm.

The orchestra showed that the preliminary rehearsing which has been done during the last few months has accomplished remarkable results. It is learned that the Commonwealth Symphony Orchestra is a co-operative society of musicians who are to share in the profits, if there are any, and are to give their services gratis, if the concerts prove unsuccessful. The men, it appears, have been gotten together from various sources, and a number of familiar faces from our prominent New York orchestras were seen in the personnel. The volume of string tone was good, and the woodwind capable, while the brass showed a certain roughness due, more likely, to the acoustic defects of the hall than to the performers. Mr. Jungnickel conducted capably, and gave a satisfactory reading of the "Unfinished Symphony" of Schubert, the Grand Processional March from the "Queen of Sheba" by Goldmark, a "Cosatschoque," by Dargomijsky (a rather uninteresting Russian bit), the "Andante Cantabile" from Tschaikovsky's Opus II, Svendsen's beautiful "Norwegian Rhapsody No. 3," "Kammenoi Ostrow," of Rubinstein, and Wagner's "Rienzi" overture. Mme. Velleri sang the well-known aria, "Plus grand dans son Obscurité" from Gounod's "Queen of Sheba" with considerable success.

Alice Nielsen to Sing at Metropolitan

LONDON, Sept. 16.—Alice Nielsen has just signed a contract to appear in the forthcoming season with the Metropolitan Opera Company. She expects to sing *Mimi* in "La Bohème," *Marguerite* in "Faust" and the title rôle of "Suzanne's Secret." She expects to sing in Chicago and Boston, too. Miss Nielsen is greatly interested in Oscar Hammerstein's operatic experiment in this city and hopes that his venture will be crowned with success.

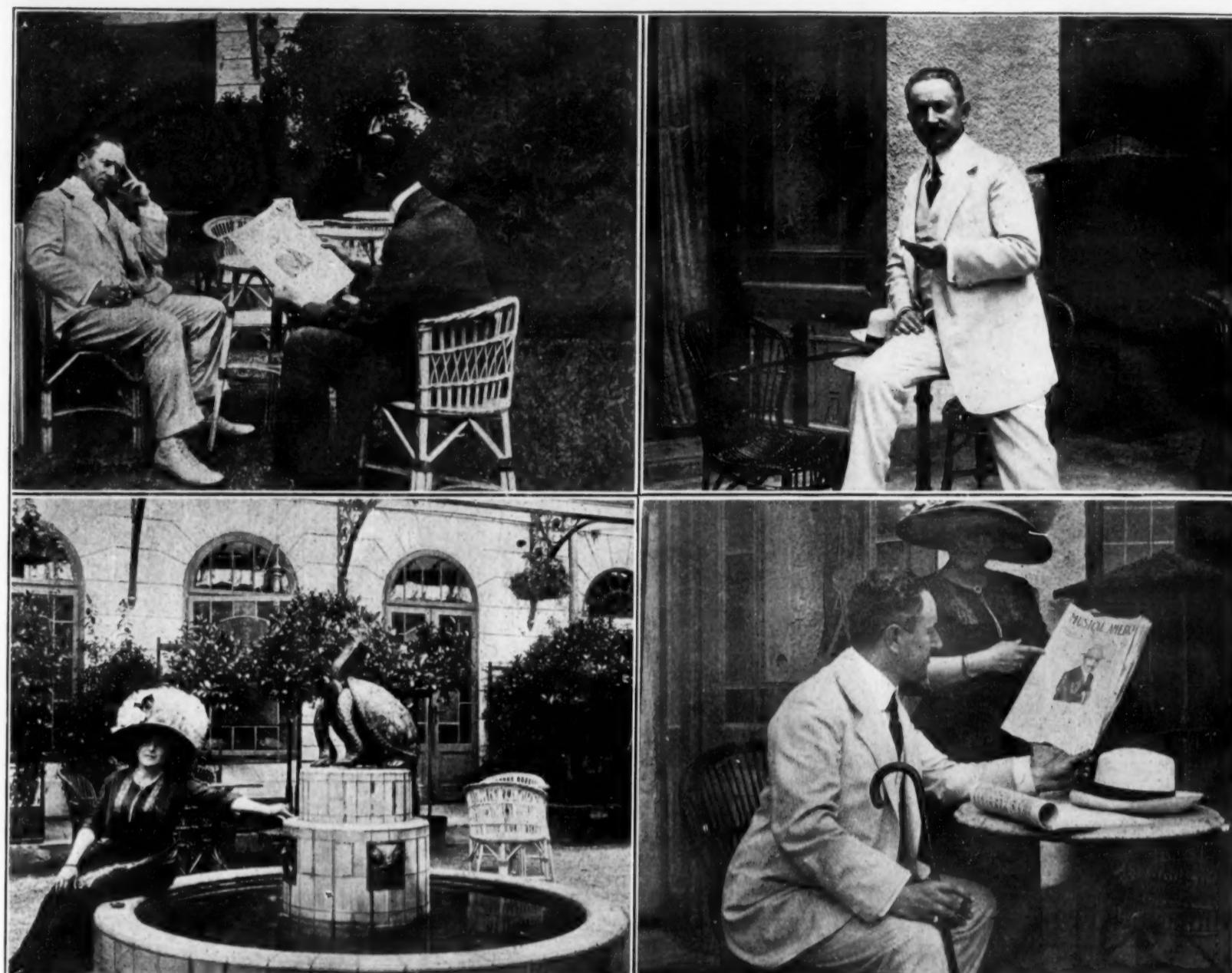
Bella Alten Married

Bella Alten, soprano, of the Metropolitan Opera House, is married. The fact came out in a letter received from her recently by General Manager Gatti-Casazza, of the Metropolitan. The marriage took place this Summer. The husband is a Hungarian of the name of Deri, and will accompany the singer when she returns to this country. Mme. Alten is popular for her performances of *Gretel*, *Musetta*, *Nedda* and similar rôles.

Gabrilowitsch Busy Composing

BERLIN, Sept. 16.—Ossip Gabrilowitsch, the pianist, has leased a villa in Nymphenberg, near Munich, and is at present devoting most of his time to composition. Among his American pupils who are win-

JOSEF STRANSKY'S PERSONALITY, DESCRIBED BY CAMERA AND PEN



Josef Stransky, the New Philharmonic Orchestra Conductor, at Marienbad. In the Upper Left-Hand Picture He Is Seen with Mr. Abeles, of the Metropolitan Opera House. The Lower Right-Hand Picture Shows Mr. Stransky and Frances Alda, the Charming Soprano and Wife of Giulio Gatti-Casazza. A Copy of "Musical America" Occupies Their Attention. Mme. Alda Is Seen Alone in the Left-Hand Picture

JOSEF STRANSKY, the newly appointed conductor of the New York Philharmonic Society, is probably the youngest conductor in the world holding a position of such importance. The Philharmonic is America's oldest symphony orchestra, being now in its seventieth season. A Berlin journalist gives the following pen-picture of the gifted Bohemian:

"Stransky is a man of unusual culture and learning, a scholar like his father before him. He has an analytical mind which delights in delving into intricate subjects, scientific and philosophical, and after the most arduous fatigue of an orchestral rehearsal he is apt to be found in a quiet

corner of his Berlin home, lost in the perusal of Kant, Fichte or Schopenhauer. And yet the insight which Stransky has into deep subjects does not make him pedantic. Only thirty-nine, he is full of enthusiasm for whatever he takes up. He is a man of spirit and abounding vitality. He walks briskly, talks with animation, puts life into all he does. It is not surprising, therefore, that in his conducting there is a certain vital quality which spurs his men to their best endeavor. He gains this, however, by his magnetism rather than by any special motions or by visible means. In fact he uses few gestures.

"Tonal beauty is an important article of

Stransky's creed, and he makes much of delicacy and charm. But his special passion is rhythm, which he uses adroitly in the service of contrast and climax. Monotony he abhors. Often in his drills he uses the analogy of colors and exclaims 'That is too drab. We want color, contrast, life.'

"Thus in Stransky a refined, poetic nature is balanced by an exceedingly practical mind. He is a rare combination of scholar, thinker, dreamer if you will, and the man of action and force. The friend of all composers, he is versatile and able to interpret all equally well. Whatever the musical message, it finds in this gifted Bohemian an inspired prophet."

A COMIC OPERA BY WALTER DAMROSCHE

The Result of Conductor's Summer Vacation on Shores of Lake Champlain

Walter Damrosch was in New York for a few days this week to examine applicants for a few vacancies in the New York Symphony Orchestra. The result of these examinations was the engagement of a new harpist, second flute, second clarinet and three newcomers in the string department.

Mr. Damrosch has spent the entire Summer since his return from an arduous orchestral tour last Spring at his country place in Westport, Lake Champlain. He has had what he calls his first real vacation in the last twelve years, meaning thereby that he has not conducted any concerts during the Summer. But during this time he has written a complete comic opera, the plot for which he has had in his mind for several years. The libretto was written for him last Winter by Wallace Irwin, the well-known author of many humorous lyrics and the "Hashimura Togo Letters" of a Japanese schoolboy.

Mr. Damrosch describes it as the best comic opera libretto he has seen since Gilbert's "Mikado," but he is more reticent about his own music. It is known, however, that the score contains twenty-four musical numbers, and that the composer has

aimed at simplicity of form and melody. The title of the work is "The Dove of Peace," and the scene is laid in America and the Island of Guam during the late Spanish War.

Unprecedented Seat Sale at Metropolitan

In spite of the raising of the prices of orchestra seats at the Metropolitan Opera House from \$5 to \$6 the sale of seats thus far for the season is said to have broken all records; so much so, in fact, that it is declared that there are less than ten seats to be had at the box office at present. Although Frederic Rullman, whose agency for years controlled one of the largest blocks of seats at the Metropolitan, died recently, it is said that his death will not release to the general public the seats, estimated as \$70,000 worth, now held in his name. His business associates will continue the agency.

Charlotte Guernsey's Success

Charlotte Guernsey, the soprano, has won great success with her work this Summer and bookings for her for the Fall are coming in daily. She has been engaged to appear in Atlantic City in October, and her manager, Antonia Sawyer of New York, reports a busy season for her in addition to her work with the Chicago Grand Opera Company.

Henry Russell and Alice Nielsen in Paris

LONDON, Sept. 16.—Director Henry Russell, of the Boston Opera, has gone to Paris. Alice Nielsen, prima donna of the same company, has also left for the same city.

Mary Garden's Protégé Sails

Blanche Slocum, of Oak Park, near Chicago, protégé of Mary Garden, left New York for Paris September 16. She will be under Miss Garden's care, and will study under Trabadelo, Miss Garden's old teacher. Miss Garden "discovered" Miss Slocum singing in the chorus of the Chicago Opera Company last season, and believes that her protégé's voice contains wonderful possibilities.

Hammerstein May Produce "Parsifal"

LONDON, Sept. 16.—London's first opportunity of hearing Wagner's "Parsifal" may come through the activities of Oscar Hammerstein. There are reports here that Mr. Hammerstein will produce it after the Bayreuth copyright expires in 1913.

Savage Gets Japanese Comic Opera

LONDON, Sept. 12.—Henry W. Savage has secured the American rights to the Japanese comic opera, "The Mousmé," now playing with success at the Shaftesbury Theater.

Oscar Seagle's Return

Oscar Seagle, the baritone, sailed from Europe September 12 and will reach New York the 22d, and may be addressed care of R. E. Johnston, St. James Building.

LATE SUMMER MUSIC IN PARIS

Many Americans in the City—Opera Comique Singers in South America—Oscar Seagle's Plans for America—Leschetizky Compliments American Child-Pianist

PARIS, Sept. 5.—All France is still under the spell of the Summer heat—as well as the loss of Mona Lisa. But the presence and vigor of so many Americans is waking things up a bit.

The good theaters have not thought of opening yet, but the Grand Opéra, which has been holding forth all the year, is presenting good bills and also the Opéra Comique, which, after a month's rest, opened ten days ago.

North or South America is regarded as the grand Mecca toward which all artists turn their eyes sooner or later. Success on either continent sets the seal to European success, just as European success sets the seal to success either in North or South America. Curious how people wait for others to recognize or sanction what they themselves believe to be good, but such a condition of thought only shows another phase of human weakness, after all.

Albert Carré, the tactful manager of the Opéra Comique, took a large company of singers to South America in May, his wife, Marguerite Carré, being the principal star. Paris' is anxiously awaiting the return of the most favored members of its second house of music, but news comes that they will not come back until Carré has carried out his project of keeping engagements in the leading cities of South America. When one considers the magnificent distances of the continent, this means much travel and much time. Report says that financially and artistically the scheme has been a fair one. Carré hopes for still better results next Summer should he carry back another troupe of artists. The most popular operas sung were "La Reine Fiammette," "Manon," "Fortunio," "Louise" and "Pelléas et Mélisande."

At the Opéra Comique

Speaking of the Opéra Comique this week's bill includes "Werther," "Tosca," "Lakmé," "La Bohème," "L'Heure Espagnole," "Carmen," "Ariane et Barbe Bleue." Things look encouraging, now that the same old-time worn operas are being given a rest. There was a time when certain operas were given and repeated in

a circle, and one could always guess what was going to be played. "L'Heure Espagnole" and "Ariane et Barbe Bleue" were played only a few times in the late Spring, and habitués of the opera will have the satisfaction of hearing at least a few new airs and motives. That exquisite singer and actress, Chénal, will take the leading rôle in "Tosca," and later on in the season will be Senta in "The Flying Dutchman," with Maurice Renaud as the phantom captain.

The return of the managers, the Isola Brothers, of the Gaité Lyrique, is the signal for active preparations for the opening of the opera that follows the Grand Opéra and Opéra Comique alone in point of excellence. The Gaité Lyrique opens September 30, with "Hérodiade," to be followed by "Don Quichotte," "Paillasse le Challet" and the charming ballet "Le Cœur de Floria." In October will take place the first representation of the much talked of work of Raoul Gunsbourg, "Ivan the Terrible."

One of the many American singers coaching in Paris this Summer is Mrs. Milton Blanchard, of San Francisco, who early in June enrolled herself in Mme. Regina de Sales's class.

Oscar Seagle's Plans

Oscar Seagle sails in another fortnight with his family and pianist, Yves Nat. Mr. Seagle will spend all of October in New York, fulfilling concert engagements and instructing classes there. Later on he will tour the entire country, returning in the Spring for the Paris season, resuming management of his important Paris studio.

Oscar Seagle will be a revelation in America. His ten years spent in Paris, many years as the prize pupil of Jean de Reszke, have ripened his artistic powers and given him a vocal technic that is almost beyond compare. A product of America himself, Seagle thinks great things of the American voice, favored as it is by unsurpassed atmospheric conditions and the result of a mêlée of races that could not but develop wonderful temperament and sympathy.

American Singer of Promise

The admirers of Katheo Beutincke are predicting great things for her at her début this Autumn. Miss Beutincke is American, the foundation of her instruction having been laid in New York. She came here two years ago for work on her répertoire and enunciation. She sang last Winter in several of the best salons and also at the Students' Sunday Evening Meetings on the Boulevard Raspail. Her voice is a mezzo-soprano with extensive range and a temperament that adds warmth and intensity to anything she interprets. This young woman is wonderful in "Samson et Dalila," singing the famous solo with a passion and abandon seldom heard in an artist unaccustomed to the stage and orchestral accompaniment.

A young Southern girl, fourteen years of age, was the subject of great commendation by Leschetizky recently. She is Julia Dunning, of Atlanta, Ga., and has been trained for the piano, having shown decided talent when but four years of age. The great master had heard of little Miss Dunning and so granted her an audition. When told that she was to play Liszt's Rhapsody he shook his head and asked her to choose something else, for 'tis a well-known fact that Leschetizky does not too highly appreciate the works of this composer. (Maybe it is because Liszt is often so poorly played by fingersmiths who feel that all that is necessary is technic.) At any event, after Miss Dunning had played her first piece, "Duetto," by Mendelssohn, Leschetizky said: "Very well. Now let me see what you can make out of Liszt." The young pianist's second number was fully as creditable as the first, and Leschetizky, who like all really great souls is of few words, patted Miss Julia's shoulder and advised her to continue on the line she was working.

Large Class for Lillian Sherwood-Newkirk

Lillian Sherwood-Newkirk, the soprano and vocal teacher, has booked a large class for the season, and announces that she will reopen her studio in the Metropolitan Opera House Building, New York, on September 30. She will give her next pupils' recital at the Waldorf-Astoria Hotel, on November 15, when her mixed chorus of thirty voices from her class will be assisted by a string quartet.

AMERICAN BASSO IN ROLE HE WILL SING IN CHICAGO



Henri Scott as "Mephistopheles."

Henri Scott, the American basso who backs up his artistic ability with a superb physique, standing six feet tall and weighing 198 pounds, without an ounce of superfluous flesh because of his athletic attainments, will be heard in opera both in Chicago and Philadelphia.

Mr. Scott has sung the rôle of *Mephistopheles* in "Faust" several times in America and eleven times last Winter in Rome. It was owing to his great success in Rome that Andreas Dippel engaged him for the forthcoming season in Chicago and Philadelphia. As *Mephistopheles* is Mr. Scott's favorite rôle it is assured that the operatic audience of both cities will hear him in that part.

Germany's second Brahms Festival will be held in Wiesbaden next Spring.



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TRI-STATE MUSICALES

To Be Held at Memphis Fair—Tri-State Spring Festival Contemplated

MEMPHIS, Tenn., Sept. 16.—The Memphis Symphony Orchestra Association will give a series of receptions and musicales during the Tri-State Fair to be held here beginning next week. Each State has been invited to send four soloists to take part in the musicales. Thursday, September 28, will be Mississippi day; Monday, October 2, Tennessee day, and Tuesday, October 3, Arkansas day. Following these entertainments the delegates from the three States will be requested to confer with the Symphony Orchestra Association relative to the establishment of a Tri-State Spring Festival to be held each year and also a prize competition for choruses from the large towns. During the fair the United States Marine Band will give two concerts.

W. W. Boutelle has returned from the North, where he spent a delightful summer. Mr. Boutelle has been appointed organist at Calvary Church, succeeding K. Jefferson Hall, who has decided to remain permanently in Denver.

Mrs. Theodore Reynolds and Rose Jefferson are home again after six weeks spent in New York City. Miss Jefferson's letters to the *Commercial Appeal* were full of interesting matter to the Sunday readers of "Music and Musicians," so ably edited by her for a number of years. Mrs. Reynolds is taking only a limited number of pupils this year.

S. B. W.

Florence Mulford Opens New Studio

Florence Mulford gave a musical in her new studio at No. 1104 Broad street, Newark, N. J., on Wednesday evening, September 13. Guests were there from Newark, the Oranges, and New York City, among them being Annie Louise David, the harpist, and her husband. In the musical program, which was the special feature of the evening, Mme. Mulford sang a number of songs, accompanied at the piano and the harp by Mrs. David. Mrs. David played several harp solos and one of Mme. Mulford's pupils, Robert Bartholomew, sang. His mellow tenor voice delighted the audience. Mme. Mulford herself was in excellent voice, and gave great pleasure by singing several request numbers, one of which was "Believe me, if all those endearing young charms," accompanied by Mrs. David at the harp. This musical marked the formal opening of Mme. Mulford's new studio.

Changes in Denison Conservatory Faculty

GRANVILLE, O., Sept. 18.—The Denison Conservatory at Granville reopens with two changes in the faculty. John M. Prike comes from the Whitney International Vocal Studios in Boston to take charge of the voice department, and Ruth J. Bailey, of the New England Conservatory, will be instructor in violin. A new department of public school music will be instituted. Among the Fall events will be a lecture recital by Theodor Bohlmann and a song recital by Campanari, together with the annual "Messiah" performance.

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AMERICAN MUSICAL PILGRIMS ABROAD

Henry L. Gideon's Party Enjoys Unique Privileges During Travels in Europe

A number of interesting lecture recitals have been given in Europe this summer by Henry L. Gideon, the American composer and writer on music, and Henry P. Eames, the pianist, before a group of Americans who accompanied them on their travels. These lectures have been given in London, the Isle of Wight, Paris, Munich, Bayreuth, Venice, Florence, Rome and Naples in connection with the Bureau of University Travel. The subjects discussed have covered a wide range, including as they did folk songs, the music of Shakespeare's time, Gregorian chant, opera from Mozart to Wagner, Italian opera, church music of the hour and orchestral writing of the day. Mr. Gideon's lectures have already won him fame in this country.

Mr. Gideon tells of his experiences as follows:

"On June 17 I took a party of twenty music-loving Americans to Europe under the management of the Bureau of University Travel. Our first musical experience of the summer was a steamship concert. "In Edinboro Mme. Kennedy-Fraser gave us a recital of folk songs of the Hebrides. In Cambridge (England) Dr. Allan Gray gave us a brief organ recital in the chapel of Trinity College and at Oxford, Varley Roberts entertained us similarly at Magdalen College. In London, among other affairs, we enjoyed the two programs, one by the Society of British Composers and the other by Wolstenholme—and a remarkable concert of old music by the three Misses Chaplin.

"At the Isle of Wight we had the pleasure of hearing high mass on the Feast of St. Benedict sung by the Benedictines of Solesmes, the exiled French monks who are now occupying Quarr Abbey. In Paris we had a recital at the home of M. and Mme. Chailley and an organ recital by the distinguished disciple of Guilmant, Joseph Bonnet. Through the mediation of M. Bonnet I obtained permission from Felix Guilmant, son of the deceased master, to publish an arrangement for two pianos that I have made from certain of Guilmant's organ compositions.

"At Bayreuth we heard 'Meistersinger' and 'Parsifal' and were entertained at the home of Mr. and Mrs. King Clark. In Munich we had 'Rheingold' and a revival of Offenbach's 'Die Schöne Helena.' In Italy we found very little music, even in Rome. But entering the Eternal City on the Feast of the Assumption (August 15) we went almost directly to St. Peter's, where the high mass was excellently sung.

"On several occasions we attended performances of opera at the small Teatro Quirino, where the répertoire included Leoncavallo's 'Zaza' and Cimarosa's 'Il Matrimonio Segreto.' Though the Sistine choir had disbanded we were able to ar-



Florencio Constantino, Who Will Return for the Boston Opera Season

range a concert of sacred music by four members of the choir. This concert was given at the Hotel Majestic for members of our party and a few invited guests.

"It is my intention to organize a similar tour for the summer of 1912."

Kurt Schindler in Berlin

Kurt Schindler, conductor of the MacDowell Chorus, is at present in Berlin, where he will play the accompaniments to some of his own songs at the first of a cycle of three festival concerts devoted to works published by G. Schirmer, New York. The Schindler songs selected for this concert were written in this country and have often been heard here. Mr. Schindler will sail October 5, returning to New York in time to begin rehearsals with the MacDowell Chorus on October 16.

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CONSTANTINO WILL RETURN TO BOSTON

Now Definitely Settled That Celebrated Tenor Will Again Join Mr. Russell's Company

BOSTON, Sept. 18.—It is now known definitely that Constantino, the distinguished tenor, is to return to the Boston Opera House for the coming season. After the close of his season at the Colon Theater in Buenos Ayres he went with the company to Montevideo, Cordoba and Tucuman. On this tour he was engaged to sing in "Tosca," "Rigoletto," "Bohème," "Aida," and "Lohengrin."

During the Buenos Ayres season Constantino sang in "Lucia," "Mefistofele," "Rigoletto" and "Don Carlos." He won a wonderful success only equaled by that of his previous seasons in South America. In "Don Carlos," which was revived expressly for Constantino, he sang the title rôle.

It is understood that he will sing in several new operas during the Boston season and will also be heard in the older favorites in which he has had such enviable success in the past.

D. L. L.

CONCERT IN MOUNTAINS

Richard Arnold, George Harris, Jr., and Max Herzberg Join Forces

Guests of the Crawford House, at Crawford Notch, N. H., enjoyed a concert recently which was given by three artists widely known in this country. Richard Arnold, the veteran New York violinist; George Harris, Jr., the young American tenor, and Max Herzberg, pianist and composer, united in the program for the benefit of the Littleton, N. H., Hospital. Several hundred dollars was added to the emergency fund.

The music for the day included the Grieg Sonata in F for piano and violin; two groups of piano solos and two groups of songs, and Mr. Arnold, with Mr. Herzberg at the piano, played a "Song Without Words" and a rondo by Wieniawski. Mr. Herzberg's song, "In Dreams," was delightfully sung by Mr. Harris and redemanding. The young tenor showed himself to be an artist of admirable gifts, for he sang two arias as well as songs that would test the powers of any singer. One aria was from Mozart's "Don Giovanni" and the other from Massenet's "Manon." The songs on Mr. Harris's list were "Du bist die Ruh" and "Die Forelle," by Schubert; "Heimliche Aufforderung," Richard Strauss; "Si les Fleurs avaient des Yeux," Massenet; "In Dreams," Herzberg, and "Rondalla," Paladilie. Mr. Herzberg played the Chopin Polonaise in C Sharp Minor; a prelude by Rachmaninoff and an andante in A Minor by Arensky.

Mrs. Eames Reopens Her Studio

After a three months' vacation spent partly in Bar Harbor, Me., and partly in Cleveland, O., Mrs. Emma H. Eames, the eminent New York vocal instructor, has returned to the city and reopened her studio at No. 841 Lexington avenue. Mrs. Eames heard much music while in Maine and her invaluable criticism and advice were frequently sought by singers and students in Bar Harbor. A number of highly promising pupils are now occupying her time and she is looking forward to an exceedingly busy winter.

Albert O. Anderson Returns from Three Years' Stay Abroad

Albert O. Anderson, a Chicago organist, who has just returned from a three years' stay in Europe, has taken the position of organist and choirmaster in the First Presbyterian Church in Hutchinson, Kan. Mr. Anderson began his official duties on September 1, when he played a recital at the church before a large audience. His program contained works by Elgar, Bach, Rheinberger, Bossi, Dvorák, Dubois and Guilmant.

Janpolski to Sing in Newark

Albert Janpolski, the Russian baritone, has been engaged for the new Symphony Hall in Newark for a concert on November 25. He will sing, with orchestra, arias by Tschaikowsky and Rimsky-Korsakoff and a group of English and Russian songs. His performance of the Rimsky-Korsakoff aria will probably be its first hearing in this country.

ARRANGES TOUR FOR THE CINCINNATI ORCHESTRA

Manager Hawley Plans Concerts for Stokowski's Men in Chicago and Other Cities

CHICAGO, Sept. 18.—Manager Oscar Hatch Hawley spent a few days in this city last week arranging for the coming of the Cincinnati Symphony Orchestra to this city on February 7 and 8, with Olga Samaroff-Stokowski as the soloist. He is more than pleased with outside bookings up to date and has arranged his road tour so that the appearances will be in consecutive order.

Commencing November 17 the orchestra will inaugurate a series of twenty-four symphony concerts in Cincinnati, alternate Friday afternoons and Saturday evenings, and on January 7 will give a series of six popular concerts. The tour embraces four concerts in Pittsburgh, four in Columbus, three in Dayton, two in St. Louis, two in Cleveland, one in Detroit, one in Toledo and two in Chicago. Director Leopold Stokowski has increased the orchestra from seventy-four to eighty-two instrumentalists, all to be taken on tour. The soloists are: Mme. Rappold of the Metropolitan Opera House; Ernest Hutcheson, pianist; Kathleen Parlow, violinist; Ludwig Hess, tenor; Efrem Zimbalist, Russian violinist; Wilhelm Bachaus, and Harold Bauer, pianists.

During the Symphony concert season a number of exclusive programs, such as English, French, German and Old Italian music will be given. One of the most important novelties of the season will be Elgar's new Second Symphony, which will have its first American representation under these auspices.

C. E. N.

Theodore Harrison, the Philadelphia baritone, is to be one of the soloists of the Liszt Centenary Festival to be held at Heidelberg.

ADELE KRUEGER AT HER STATEN ISLAND HOME



Mme. Krueger Is Shown on the Piazza of Her Villa at Stapleton, S. I., Where She Dispenses Bountiful Hospitality

ADELE KRUEGER, the concert soprano, lives in a handsome villa at Stapleton, Staten Island, and the accompanying photograph shows her on the upper piazza of her house. Mme. Krueger is known for her bountiful hospitality and is very popular with society in Greater New York's most picturesque borough.

Thuiile's fairy opera, "Lobetanz," which is to be the Metropolitan's first novelty, was recently sung in the open-air theater at the Baltic resort Zoppot.

HADLEY TO TEACH AT CALIFORNIA UNIVERSITY

Accepts Chair of Music at Benjamin Ide Wheeler's Institution—Early Season Musicales

SAN FRANCISCO, Sept. 11.—President Benjamin Ide Wheeler, of the University of California at Berkeley, has announced the acceptance by Henry Hadley of the chair of music at the university. Mr. Hadley's acceptance was generally anticipated but was none the less received with enthusiasm. The service of the new conductor of the San Francisco Orchestra in this capacity seems to ensure the success of the department of music.

In a musical recently given by Mrs. Marriner Campbell in honor of Mrs. Gerard Barton, of Toronto, Can., a delightful program was given by the Pasmore trio, composed of Dorothy, Mary and Suzanna Pasmore; Bently Nicholson, tenor; Mrs. Lillian Birmingham, contralto; John Manning, pianist, and Virginia Pierce, vocal soloist. Another reception and musical by Mrs. Campbell was given to Mrs. Ray Del Valle, who has recently returned from four years of study abroad, and who is a former pupil of Mrs. Campbell. Several piano solos were given by Mrs. E. E. Young; Bettie Miliken gave some pleasing violin numbers, and Mme. Ernestine Hartwig sang charmingly a number of German *Lieder* and French and Italian songs.

The half hour of music at the Greek Theater in Berkeley Sunday afternoon attracted an audience that nearly filled the large open-air theater. The program was given by Charles F. Robinson, basso, accompanied by Frederick Maurer.

The Lambardi Grand Opera Company, which is having a successful season at Idora Park, Oakland, began its fourth week Sunday singing "La Traviata" at the matinée and "Aida" in the evening. The company has some splendid voices and opera lovers are having a rare treat at popular prices.

The California Club offered a delightful program Tuesday afternoon under the management of Mlle. Eleanor Marl-Joseph. A singer who charmed her audience was Beatrice Bacigalupi. She was accompanied by Mlle. Joseph. Mrs. W. L. Nielands contributed several piano numbers and was warmly applauded.

The Newman Club, of the University of California, gave a program Sunday morning to its members and their guests. A baritone solo, "Face to Face," by Forest A. Plant, president of the club, was much enjoyed. Other numbers were: Gounod's Mass in G, Newman Male Quartet; duet for tenor and bass, "Ave Maria," Walter C. Webb and Ralph MacFadyn; "O Salutaris," Albrecht, and "Tantum Ergo," Mozart, Newman Male Quartet.

A concert given by Mrs. Nellie Widman Blow for the cause of suffrage, Wednesday evening in the St. Francis Hotel, was a great musical and financial success. Society turned out in large numbers. Mrs. Blow's beautiful voice and charming personality were never shown to better advantage. She was accompanied by Frederick Maurer at the piano, while Hether Wismer played the violin obbligatos with his usual skill.

R. S.

New Partner for Pavlova

LONDON, Sept. 16.—Daniel Mayer, who brought Anna Pavlova to England, has succeeded in finding her a dancing partner to take the place of Mikail Mordkin. His name is Novikoff. Mr. Mayer is busy arranging a provincial tour for Mlle. Pavlova and his new discovery.



DORA DE PHILLIPPE

New York and Philadelphia critics unanimous in their praise of her interpretation as Madame Butterfly

NEW YORK:

N. Y. Press—A winsome and appealing Butterfly was Miss De Phillippe, and one whose voice rose gladly to the severest tests imposed on it by the composer. Miss de Phillippe is particularly to be congratulated on her clarity of elocution.

N. Y. Sun—She sang earnestly and tunefully and was attractive to look at. The flower duet in the second act was especially pleasing.

N. Y. World—She disclosed a plenitude of voice and an art that were highly commendable.

N. Y. Post—She sang well, was a pleasing picture and capably portrayed the woes of the deserted Japanese maiden. She was especially effective in the flower duet.

PHILADELPHIA:

Record—Miss de Phillippe won a high reputation for her impersonation and her singing in the Savage production, and that reputation was strengthened by her vocalization and her acting last evening. She has a clear and limpid dramatic soprano voice which she uses to best advantage.

Item—The title part was in the hands of Dora de Phillippe, who gave an impressive impersonation of the touching rôle that grasped the sympathies of the audience from the beginning and held them spellbound to the tragic end. Her voice is as clear as a bell and unusually sweet and is held under admirable control, varying from the most delicate pianissimo to forte without seeming effort or sacrifice of purity of tone.

Dora de Phillippe will shortly make a concert tour through the Eastern States

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Dear MUSICAL AMERICA:

I notice that among the novelties included in Sir Henry Wood's programs at Queen's Hall, London, is a Swedish rhapsody, "Midsommarvaka," op. 19, by Hugo Alfven.

Midsommarvaka! That is just what I did not succeed in getting this Summer, though I do not know why the composer should shun the "tion" in his title. I do not see why "vaka" is not just as good a word as "vacation," and it has the advantage of being briefer, which is in accordance with the modern ideas of reformed spelling. Anyway, I think a Fall "vaka" is better than a Midsummer one, anyway. And thus making a virtue of necessity, I shall take to the woods at once and shall happily for a time be in a blissful world into which no musical news, press notices (which, you understand, are not the same thing) and critics intrude.

Among Henry Wood's novelties I further see "The Flute of Pan," by Jules Mouquet. That is more like it! That suits me exactly! Long hairy ears and cloven hoofs will be just in my line for a few weeks. And the notes of the syrinx floating out over cobalt seas and emerald isles! In those happy wilds I can go barefoot without fear, for there a hoof is as good as five toes any time.

* * *

Speaking of simplified spelling, I saw the other day a notice of three men who had their names changed. Oizak Fleischaker became Isaac Fleischer; Robin Solomonowitz, outdoing Fleischaker in the radicalism of his reform, became Robin Soll; lastly, Hirsch Davidowitz shortened his up to Hirsch Davis.

It struck me that this might be a good idea for Russian composers. At least, it might be well if we had in America equivalents for the names of the Russians. While not so necessary to the musically initiated, such simplified spelling as this might facilitate the spread of the knowledge of Russian music among ordinary laymen.

Nick Rimp would do very well for Nicholas Rimsky-Korsakoff; Peter Tschaikowsky would be known as Pete Chike and Rakeoff would serve for Rachmaninoff. Rubinstein admits of no other abbreviation than Rube.

This idea might popularize Russian composers in America, just as (by the law of opposites) Americans have no hope for fame without entailing their names with an "offsky."

* * *

You probably remember what I told you last week about the advertisement in the Jamestown (N. D.) Exchange, in which a second-hand tombstone by the name of Johnson was offered for sale or in trade for a good bucksaw.

I have been wondering ever since just when a tombstone becomes second-hand. Is it when regrets for the deceased cease? Is it when nobody alive remembers him? Or is it when the soul of the departed reincarnates?

It would seem, would it not, a ruthless waste of good property to dedicate it to the repose of any one, when that soul was again on earth, alive and well, with a perfectly good body on its hands?

There ought to be a bureau for the Redemption of Graves. Then if every one would report and confide to this bureau (it could be in perfect confidence, of course) who he was and his last incarnation, the grave could then be reclaimed and sold, as well as the tombstone, and the proceeds devoted to an institution for roviding broiled lobsters and champagne to composers, and building damp, dark dungeons for critics.

The New York Times discovers no such hopeful possibility on reading this advertisement. It merely remarks:

"We can imagine circumstances under which Mr. James J. Jeffries would be delighted to pay the full cost price for the monument."

* * *

I am glad that Mr. R. T. Crane, who recently had so much to say about students drinking, did not happen to hit upon musicians in the first place, instead of students. He would have gone just as far off the handle in that direction, presumably, as he was in regard to students. He probably adopted a campaign against students as being easier to conduct. Musicians will be found in small groups in beer halls and cafés, scattered throughout the length and breadth of the cities and the land. College students, on the other hand, are bunches, and it is easier to get a big dragnet full of evidence at a single haul.

It would be difficult, if one wanted a reputation as a reformer, to know what particular element of the population to choose in making a campaign against drinking. A fair case, I think, could be made out in any direction. It is only a question of which would bring one the most newspaper space.

The glorious cause of song has been more than once aided and abetted by the bowl. We do not have to look beyond our so-called national anthem, "The Star Spangled Banner," which the distinguished R. T. Crane should know is an old English drinking song to "Anacreon in Heaven." Wouldn't old man Crane have a fit if he knew that! He would probably expatriate himself at once, though he could scarcely become a Britisher and retain any vestige of conscience. He would probably start out on a search for a land whose inhabitants were innocent of the knowledge of drink and thus be a man without a country.

Even Mr. Crane's present campaign gives a fillip to the noble art of song, as we see from the two following examples, presented in the New York Evening Mail:

FROM A FRATERNITY HOUSE WINDOW.
Here's to R. T. Crane, drink it down, drink it down,
Here's to R. T. Crane, drink it down, drink it down,
Here's to R. T. Crane, though he gives us all a pain,
Drink it down, drink it down, drink it down!

THE REFORMED STUDENT'S SONG.
My comrades, when I'm no more drinking,
And for the cup no more am faint,
Know that I stopped the glasses clinking
Because of Mr. R. T. Crane.

* * *

I told you last week how the editor of *Sports of the Times* appealed to me for moral support in his campaign to prevent the theater musicians from making fresh demands upon theater managers, especially at the present time.

I have obligingly treated the subject for him in my own way, which, in a subsequent issue of his paper, he calls "waggish," and then goes on to say: "This is characteristic, for why should Mephisto have a tail, if not to wag it?"

Does the editor mean to call me a dog? For it is only dogs that wag their tails. Other beings possessing this appendage do other things with it, and I will have the editor understand that even though I have a tail I never wag it. What, then, do I do with it? That is my secret.

This sporting editor, or perhaps, I should say, sportive, I do not know exactly which he is, steps on my tail a second time by saying that although my conclusion was sensible, the rest of what I had to say was a "wigwag of clever nonsense."

Nonsense—i'faith! I challenge the editor to a duel with three-pronged forks, or spiked tails, whichever he chooses. I meant in entire seriousness everything I said; above all, that the audiences that go to New York theaters have no imagination, otherwise they would not go to the theater, meaning, of course, the kind of show to which they ordinarily do go. Lacking imagination, as proved by their attendance at such shows, I maintain that they want their senses appealed to, especially their eyes and ears. I have even fancied that even if they have not cared to listen to the theater music as such (and it is hard to listen to theater music as music) they, nevertheless, have wanted some sound going on while they chattered between the acts (one must be careful not to abuse the word *talk*, much less the sacred word *conversation*). Perhaps it has even come to the pass that these chatters demand a certain quality in the noise which is to accompany their chattering and are willing that there should be none, if this quality is not achieved.

On this account it may be explained that the people are willing to dispense with the theater orchestra. The only difference between the people and me is that I would not only dispense with the theater orchestra, but with the theater as well.

What is the use of the theater since drama died?

* * *

Mephisto likes to take a nap as well as any one, but he does not often let himself

get caught napping. He slipped a cog, I confess, last week in forgetting that Winthrop Ames is no longer director of the New Theater. In view of the fact that the above sporty editor has called me the "omniscient and mysterious Mephisto" I feel that I should make this confession. And speaking of Winthrop Ames he makes a rather neat remark. First he tells us that that gentleman is said to be building the tiniest theater in New York, and follows this with the observation that "no theater would be too small to fit Winthrop Ames."

* * *

The prima donna is like the diamond—she has many facets. One never knows from which facet she will next throw a ray of light or what color it will be. One day it is her voice that concerns us, the next her lack of voice, then there are her remarks to the press (I almost let myself slip into saying her thoughts) and, again—though one blushes to say it—her weight. This consideration has interested the editor of the New York Times to the extent of some three-quarters of a column.

The editor refers to the old Teutonic superstition which made *Brünnhilde* or *Isolde* a "creature of infinite ballast" and reminds us of the old disposition toward physical amplitude of some of the great heroines of song, including Lilli Lehmann, Schumann Heink, Marcella Sembrich and Lillian Nordica. Why, oh why, did he not mention before all others, Amalia Materna, who was undoubtedly the Alexander Lambert of operatic divinities.

All that is changed now, he says, and he invokes the thought of the three still modern prima donnas, familiar to opera-goers through the medium of the works

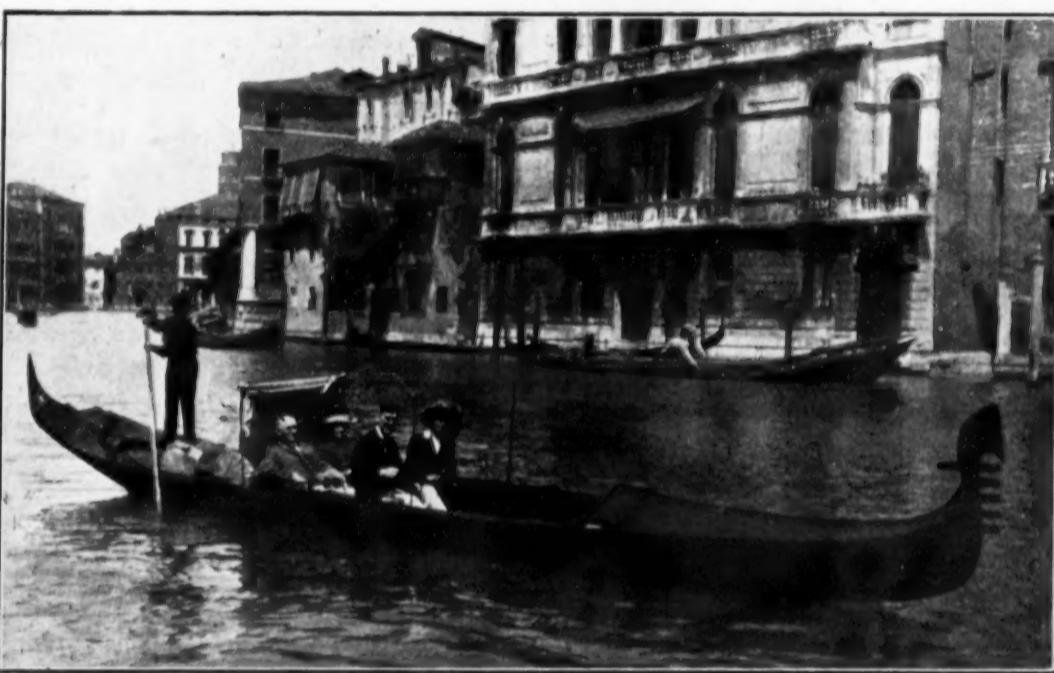
of Debussy, Massenet and Puccini. Mary Garden, he admits, is no "living skeleton," and yet she created the impression of attenuation in "Thaïs" and, I may add, in "Pelléas et Mélisande." The editor of the *Times* finds that Mme. Lina Cavalieri's adorable attenuation was, next to the argent glitter of her ten toes, her most potent charm. And then he speaks of Geraldine Farrar (we do not feel the same way about Mary since she fails to find the "passionate atmosphere" for which she longs in this land of freedom), who now holds the center of the stage in this question of avoirdupois. "Incipient corpulence" is what the *Times* editor says that people had begun to suspect of her case at the close of last season. Now it seems that she put on flesh purposely in order to get the advantage to be derived from going into physical training this Summer for the coming season's requirements, and losing the excess weight. The world breathes again, for we are informed on good authority that she returns to us an actual sylph. Truly, "fat is fatal" to art, as the editor says. That is why I detest Brahms.

The editor of the *Times* neglected to call attention to what I once pointed out to you, that Mme. Louise Homer is the one great singer on the stage who has perfectly preserved her form. Here is the divine average, no Teutonic expansiveness and no dwindling down to the condition of a creature adapted to the requirements of the latest fashion in women's dress.

This is a weighty subject indeed, and happy the prima donna with whom it does not become too weighty a subject.

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GONDOLA DAYS WITH GAMBLE CONCERT PARTY



Ernest Gamble Concert Party on the Grand Canal, Venice—The Trio Will Tour America Again This Winter

PILOT Charles Wilson Gamble, who directs the tour of the Ernest Gamble Concert Party, sends the accompanying picture of his company, taken this Summer in Venice, opposite the Browning Palace. Mr. Gamble reports bookings for his artists for the coming season from Massachusetts to California. About thirty States will be visited during the Winter as well as Canada and the West Indies. This will be the eighth transcontinental tour of this company. The personnel is Ernest Gamble, basso; Verna Page, violinist, and Edwin M. Shonert, pianist.

Mrs. Devries to Teach the Fine Art of Accompanying

CHICAGO, Sept. 18.—Mrs. Herman Devries, a beautiful and accomplished woman, will assist her husband, Herman Devries, in his *atelier* in the Fine Arts Building. She recently played accompaniments for Mme. Rosa Olitzka, the Russian contralto, who vainly urged her to go on concert tour with her. Mme. Devries, however, has her work at home too closely mapped out to desert the studio in the Fine Arts Building, which is already attracting many

advanced pupils and artist singers who are coaching with Mr. Devries. Her work as an accompanist, however, pleased Mme. Olitzka so much that she suggested it would be well to organize a class or course for instruction in the art of accompaniment, which Mme. Devries has proceeded to do, this being an important detail of her work, in association with the institution of her famous husband. C. E. N.

Hugo Kaun's setting of the 126th Psalm will be introduced by the Leipzig Bach Society next season.

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INDIANAPOLIS SCHOOLS SHOW BIG ENROLLMENTS

All the Musical Institutions and Independent Studios Now Open—Sampaix Back from Europe

INDIANAPOLIS, Sept. 16.—With the first of the second week in September came the opening of all the schools of music and the various independent studios. The enrollment at all the schools shows an increase over that of last year, and the demand for extra teachers has been supplied by most competent ones. At the College of Musical Art, Jessie Lewis, contralto, is now added to the faculty, together with Alexander Ernestinoff and Christian Martens, teachers of singing. Maud Stone is the new instructor in the violin department, of which Ferdinand Schaeffer is the head.

M. Sampaix, the Belgian pianist, who for the last two seasons has been associated with the piano department of the Metropolitan School, has just returned from abroad, where he spent the entire Summer in vacation at his home in Belgium. M. Sampaix comes back to a large class and many enthusiastic admirers.

At the Indianapolis Conservatory, Mr. and Mrs. Gaylord Yost, violinists, are successors to H. Johannes Miersch, who is now associated with the Cincinnati College of Music. Wesley Howard, tenor, of the Boston Conservatory, will be the new voice instructor at this institution, working in co-operation with Glenn Friermood, baritone.

Of the independent studios those of the Schellschmidts are now reopened, and the Schellschmidt-Carmen Trio has begun rehearsals. John L. Gieger, tenor, has just returned from New York, and opened his studio at the Judson. David Baxter, basso, has spent a rather strenuous vacation at his favorite diversion on the golf links throughout the State and at the Highland Club here, capturing two championship cups. Mr. Baxter's studio at the Prolyeum promises to be a busy place this season, and a large class in Louisville de-

mands his services two days of each week. Charles Schultze, the venerable German professor of piano, spent his Summer in Kentucky, where he visited many of his former pupils who studied with him some thirty years ago.

M. L. T.

CONDUCTS SAVAGE'S OFFICE

Arthur S. Phinney in Charge of Operatic Manager's Booking Department



Arthur S. Phinney and his wife, Dora de Phillippe, the Opera Singer

Arthur S. Phinney, who is perhaps best known to readers of MUSICAL AMERICA as the former general manager of the Savage Grand Opera Company, and who has since then managed with great success many of Mr. Savage's productions, such as "Madame X," "Everywoman," "Excuse Me," etc., has just returned from the country and is now in charge of Mr. Savage's booking office.

The above picture shows him on his vacation trip, with his wife, who, under the name of Dora de Phillippe, is known all over the United States as *Mme. Butterfly* in Puccini's opera of that name.

S. C. BENNETT HEARS OF PUPILS' SUCCESS

Vernon Stiles Winning Laurels in Riga, Russia, Where He Is the Leading Tenor

Having returned from his Summer work in New Jersey, S. C. Bennett has reopened his vocal studio in the Metropolitan Opera House Building. Since his return from Germany a year and a half ago he has, in addition to his voice teaching, written several songs, together with a book of vocal studies which he intends to publish this coming season. The book, which will contain about 100 pages of practical exercises for voice culture, is said to be purely original in construction and eminently suitable for use at any stage of voice development.

Among Mr. Bennett's many successful pupils is Vernon Stiles, now the leading tenor at the *Hofoper* in Riga, Russia, where he was engaged after two seasons at the Imperial Opera in Vienna. Mr. Stiles's present repertoire consists of "Faust," "Roméo et Juliette," "Madama Butterfly," "Aida," "Les Huguenots," "Der Prophète," "L'Africaine," "Lohengrin," "Pagliacci," "Cavalleria Rusticana," "Tannhäuser," "Fedora," "Tiefland," "William Tell," "Die Meistersinger," "Cleopatra." The following is taken from a letter written by Bertha Stiles, who spent the Winter with her brother and his charming wife. "Each of the three times 'Pagliacci' was given the audience was much moved and insisted beyond resistance his repetition of the famous solo. The American consul at Riga, who is something of a musical critic, said that Vernon's voice was simply magnificent; that he so lost himself in the part as to shed tears and cause his audience to do likewise. He wants to visit his home in America next Summer, as he is anxious to have some time for study with you."

Another example of Mr. Bennett's work as a teacher is heard in the singing of

Viola Archer, who has recently signed contract with Henry W. Savage for three years. Miss Archer will sing the rôle of *Conscience* this season in "Everywoman." Miss Archer sang at many social functions in Berlin and was one of a number of pupils who studied with Mr. Bennett during his stay in that city.

Harriet Behnée was another pupil who studied with Mr. Bennett both in New York and in Berlin during the Winter of 1909-10. She sang the *Brünnhilde* rôle in Wagner's operas at the Stadt Theater in Mülhausen, Germany.

Shortly after her success in Mülhausen, Miss Behnée married F. Spiekermann of Berlin and gave up her singing indefinitely.

Mr. Bennett has been in active teaching for nearly forty years.

OPEN CINCINNATI SEASON

De Pachmann and Kitty Cheatham First Artists to Appear There

CINCINNATI, Sept. 18.—The first definite announcement relative to the Cincinnati concert season is the coming of Vladimir de Pachmann, who will be presented locally by Frank E. Edwards in a matinee at the Grand Opera House October 24. On October 27 Kitty Cheatham will appear in Cincinnati.

Carl B. Crumb, a talented young Cincinnati violinist, has left for Berlin, where he will enter the Conservatory. He has studied with several well-known local teachers and gives promise of a brilliant future.

Abe Pepinsky of Cincinnati has returned after three years' study abroad with Marteau and Petschnikoff and with Dr. Paul Ertel in composition. He played first violin with the Philharmonic and viola with the Blüthner Orchestra in Berlin and will now go to St. Paul, where he has been given first stand of the violas.

Mme. Tecla Vigna has returned from her annual visit to Italy and will open her studio in the Cable building. F. E. E.

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CONSOLI'S VACATION SPENT IN SWITZERLAND

Italian Pianist Due in America October 1 and Will Have Limited Season in Concerts

Ernesto Consolo, the distinguished Italian pianist, will arrive in America about October 1. He has been spending the Summer at his country place at Lugano, Switzerland, and has been working on his repertoire for the



Ernesto Consolo, eminent Italian pianist

coming season, during which he will be heard as soloist with a number of orchestras and also in recital. His manager, Antonia Sawyer, of New York, announces that he will appear with the New York Symphony Orchestra on February 26 and a number of other dates are being arranged.

His duties at the Institute of Musical Art will prevent him from taking engagements far away from New York this year, but his manager is confident that he will make a tour of the entire country in 1912.

A feature of Mr. Consolo's season will be a series of three joint-recitals with Kathleen Parlow, which will be given in the ballroom of the Hotel Astor. Miss Parlow and her mother have been visiting Mr. Consolo at Lugano and the rehearsing of the sonatas which they are to play has occupied a large part of their time.

Mr. Consolo was the soloist last Winter at the Italian program of the New York Philharmonic Orchestra and played the Martucci concerto with a mastery that won immediate favor. It was the last concert that the late Gustav Mahler conducted and Mr. Consolo enjoys the distinction of being the last soloist whom Mahler accompanied.

A concert of American music is to be given on October 1 by Louis Lombard, the American composer, at his Castle of Trévane in Lugano, Switzerland. Mr. Lom-

bard will direct the orchestra in Chadwick's "Melpomene" overture, Arthur Foote's "Præludium" from the Suite, op. 63, Hadley's "Culprit Fay," Edgar Stillman-Kelley's "Confluentia," excerpts from his own opera "Errisonola" and MacDowell's Suite, op. 42.

JEWISH COMPOSERS

Many of Them Overrated During Lifetime and Underrated Afterward

It seems to be the idea of Jewish composers particularly to be overrated during their life, underrated afterwards. Meyerbeer and Mendelssohn were so undeservedly popular compared with some other greater men of their time that one can understand the indignation which made Wagner write his pamphlet, "Das Judentum in der Musick." After the death of Mendelssohn his vogue waned rapidly, till it became necessary for sane critics to call a halt and point out that he was, after all, a genius and some of his pieces masterworks. Meyerbeer's star sank more slowly. Not so many years ago he still held the prominent place in the Paris répertoire which has now been won by Wagner. In New York, also, in the days of Maurice Grau, Meyerbeer held the first place at the Metropolitan, where Wagner now has a larger number of performances than any other composer, while Meyerbeer's very name seems to have been forgotten. In Berlin an effort is being made to rehabilitate the Prussian Jew, who was born in that city in 1791, and who from 1831 on for over half a century was the favorite of Parisian opera-goers. A monument is to be erected in his honor in the German metropolis, and the funds are to be obtained by revivals of his works at the leading German opera houses. The most remarkable thing about this is the number of prominent persons who head the movement. The Kaiser himself is said to be interested, and among those who have signed their names are Count Hülzen-Haeseler, Leopold Schmidt, Lilli Lehmann, Rudolf Mosse, Dr. Muck, Georg Schumann, Albrecht Niemann, Richard Strauss.—*New York Evening Post*.

MILWAUKEE'S CHORAL CLUBS

Arion and A Capella Have Ambitious Concerts Planned

MILWAUKEE, Sept. 18.—The Arion Musical Club, of Milwaukee, has completed plans for the season. The first concert, scheduled for October 24, will be given in the Auditorium. For this the club has secured Alma Gluck, of the Metropolitan Opera Company, and Gertrude C. Bates, violinist, as soloists. For the second concert, on February 15, at the Pabst Theater, the soloists engaged are Christine Miller, contralto, and Pearl Brice, violinist; Winograde Hewitt, pianist, and Grace Hill, cellist, of the Pearl Brice Trio. The big concert of the Arion's season will be given in the Pabst Theater on May 7. The club will present for the first time in Milwaukee S. Coleridge Taylor's "Endymion's Dream." The soloists will be H. Evan Williams, tenor, and Mrs. Ora M. Fletcher, soprano, old Milwaukee favorites. The director of the Arion Club, Daniel Protheroe, has sent out a call for the first rehearsal of the Arions and Cecilians.

The directors of the Milwaukee A Ca-

pella chorus have also made definite plans for the first two concerts of their season. The dates for the three concerts of this chorus are November 27, April 14 and May 27. The first concert will be a Liszt centennial affair, for which the following soloists have been engaged: Sarah Suttell, Chicago, pianist, and Mrs. Anna Langrich, Chicago, soprano. This concert will be given in the Pabst Theater. The large hall of the Auditorium will be used for the second concert, which will be given by the combined choruses of the local A Ca-

pella and the Chicago Sing Verein. Mabel Sharp Herdien, Chicago, soprano; Rose Lutiger Gannon, Chicago, alto; William Heinrich, Boston, the noted blind tenor, and Frederic Martin, New York, bass, will be the soloists for the second concert.

M. N. S.

During the past year Strauss's "Salomé" had only nine performances at the Berlin Royal Opera, where during the first flush of its popularity it was given eighty times in one season.

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PURPOSE OF THE AMERICAN GUILD OF VIOLINISTS

By BERNHARD LISTEMANN

WITH the organization of the "American Guild of Violinists," a step has been taken in the right direction. The principal object is to utilize every legitimate means to have the young violin student undergo a more thorough course of study, bring him to a higher grade of efficiency, and consequently prepare him better for the requirements of a practical music life in its best interpretation. No good violinist, no able and conscientious teacher can deny that, upon the whole, the study of music in this country is not fostered or strengthened by any idealistic views, but is regarded as a business proposition like a thousand other enterprises. Certainly only a small consideration is given to art itself and the poetic element contained therein.

The real music and poetry will naturally be felt and grasped only after a long and wearisome struggle in mastering the mechanical difficulties; and experience teaches that most students believe that they have attained all they want or need when the struggle is half over. They get positions in limited environments and find pupils who believe that any cheap teacher will suffice for the beginning; and thus a large percentage of these students, lacking real ambition and serious application, are fully satisfied with climbing only a few rungs of the ladder of art. The consequence is that they are compelled to occupy inferior positions, become conscious of having never worked for art and spend their efforts in comparative obscurity.

The young European violinist generally

is superior to the American. It is less the greater natural talent which distinguishes him than the different and more thorough training he is obliged and willing to undergo and the many opportunities he has to perfect himself in solo and orchestra playing, as well as the greater scope he acquires of violin playing in particular and art in general.

Conditions for the American musician would vastly improve if all the larger cities would make serious efforts to organize regular or smaller orchestras, which would mean a general higher education for the people, worthy employment for the musician and a veritable school for him to keep pace with the progress of his European colleagues. Then the financial question regarding tuition and mere existence would no longer be the dominating object with him. He would strive to develop all latent ability, his artistic ambition would be stimulated and he would find it quite reasonable to enter into competition with his European rival in fair play and with equal chances for equal merits.

The American Guild of Violinists will hold its first convention October 6 and 7 in Chicago, giving two afternoon and two evening concerts. The principal program numbers will be ensemble works of large dimensions, as the String Octet, by Mendelssohn; Octet for Strings and Wind Instruments, by Schubert; Beethoven's Septet; Sextet by Tschaikowsky, Dvorak, etc. The secretary of the convention is located at No. 1107 Auditorium Tower, Chicago.

Opera Season Assured Baltimore—May Be the Last

BALTIMORE, Sept. 18.—Bernhard Ulrich, business manager of the Chicago Opera Company, who was in Baltimore recently, announces that this city is practically assured of grand opera this season. About one-half of the \$50,000 required to bring the company here has been subscribed, and there is little doubt that the full amount will be met when the opera lovers return from their vacations. Mr. Ulrich stated that "the Lyric is safe to Baltimoreans for this season alone. After that I do not know what Baltimore will do for a grand opera house, for a business firm has secured an option upon the building and indications are that it will cease to exist as a theater after next year. This means, unfortunately, that there is a decided prospect that the coming season is the last in which Baltimore will be allowed to enjoy grand opera, unless the city builds another opera house, for the Lyric is the only one here that is adequate."

If Baltimore secures a season of ten operas, the first one will be produced November 7. W. J. R.

Instruments Invented by Hindus

A learned Indian musician, C. Tirumalayya Naidu, in "A Treatise on the Theory of Hindu Music," asserts that the Hindus have been responsible for the construction of a large number of different musical instruments. "In the early days many instruments seem to have been invented, but a great many only lived a short time and died a natural death for want of touch with the people. The early sacrificial rites had to be performed with the accompaniment of instrumental music. We find in a *sruti* quoted by Somanatha (the talented author of 'Ravavibodha') that 'a Brahmin should sing to the accompaniment of another who played upon the vina.' From the beginning the vina seems to have been a most favorite instrument and ten varieties of vina are supposed to be in existence. Many of the modern instruments can be traced to a Sanskrit origin; the violin, the flute, the oboe and the guitar all have an eastern origin. The rebec—the parent of the violin, which was in general use throughout western Europe in the Middle Ages—it would appear, was a form of rabob brought to Spain by the Moors, who in turn had derived it from Persia and Arabia. Here again the Aryan origin is evident, the rabob being (according to old Sanskrit works) a form of vina, and it is still popular in northern India and in Afghanistan. The instrument known as the ravanastra, which was the earliest one played with a bow, may tend to illustrate the fact that the bowed instruments are of eastern origin."—*Musical Opinion*.

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ECHOES OF MUSIC ABROAD

Covent Garden Directors Seek Substitute for Hans Richter—London Critic Explains How Wagner Should Have Treated "Tristan und Isolde"—Jacques-Dalcroze Establishes New Headquarters for His Rhythmic Gymnastics—English Engagement for American Singers—A Dutch Village Choir Extends Its Fame

NOW the London *Star* announces definitely that "Parsifal" will be a feature of the second season of the London Opera House, provided the initial French and Italian season proves a success. Those, however, who have been hoping that Mr. Hammerstein would step into the breach caused by Fred. C. Whitney's defection and produce Strauss's "Rose Cavalier" are doomed to disappointment.

Is there any likelihood that the Covent Garden directors will pay the price to incorporate it in their Autumn répertoire. They are having enough troubles of their own just at present, for Dr. Hans Richter, who was to have conducted most of the works to be given during the imminent season of German opera, has been compelled by the state of his health to withdraw. Many prominent German conductors are being considered for his post. Michael Balling, who is now spoken of as a probable choice for the position left vacant in Munich by Felix Mottl's death, may be called in to take the season in hand.

Mr. Hammerstein's chorus rehearsals have been in full swing for three or four weeks, and now it is rumored that some of the choristers are complaining of the rates of remuneration established for them. It is said that they are required to rehearse for several weeks without pay, to receive only \$8.75 a week after the season opens.

These details have not been verified as yet, but a friendly observer calls the American impresario's attention to the fact that such terms are lower than those which obtain at Covent Garden, and points out that Thomas Beecham used to pay his chorus half salary during rehearsal weeks and \$12.50 per week for performances, terms "generous without being recklessly extravagant," with the result that his choruses were excellent.

* * *

WHILE American men singers are conspicuous in the personnel of the new Quinlan English Opera Company, two American girls are to be featured this season by the Carl Rosa Company, of honorable traditions. Director Walter van Noorden has engaged Claude Albright, the mezzo-soprano, who since the days of her connection with Henry W. Savage's répertoire opera company has appeared at the Opéra Comique, Paris, and the Municipal Opera in Bremen, and Edna Hoff, a coloratura soprano whose voice was talked about for nine days or so before she went to Europe, where she has sung at St. Gallen. Her rôles are to include *Macbeth*, *Filia* and *Mrs. Ford*. Miss Albright will sing *Venus, Azucena, Mignon* and *Carmen*.

All of the Carl Rosa performances are given in English. The first performances in English of Bruneau's "L'Attaque du Moulin" and Boito's "Mefistofele" are included in this season's plans, also August Enna's "Cleopatra," which has been given in Vienna. Hélène Styliamides, a Greek dramatic soprano from the Dortmund Opera, is a newcomer to the company this year. Notwithstanding the fluctuating competition as new enterprises come and go, the Carl Rosa organization holds its own in the practical favor of the English provinces. The brief London engagements are limited to suburban theaters.

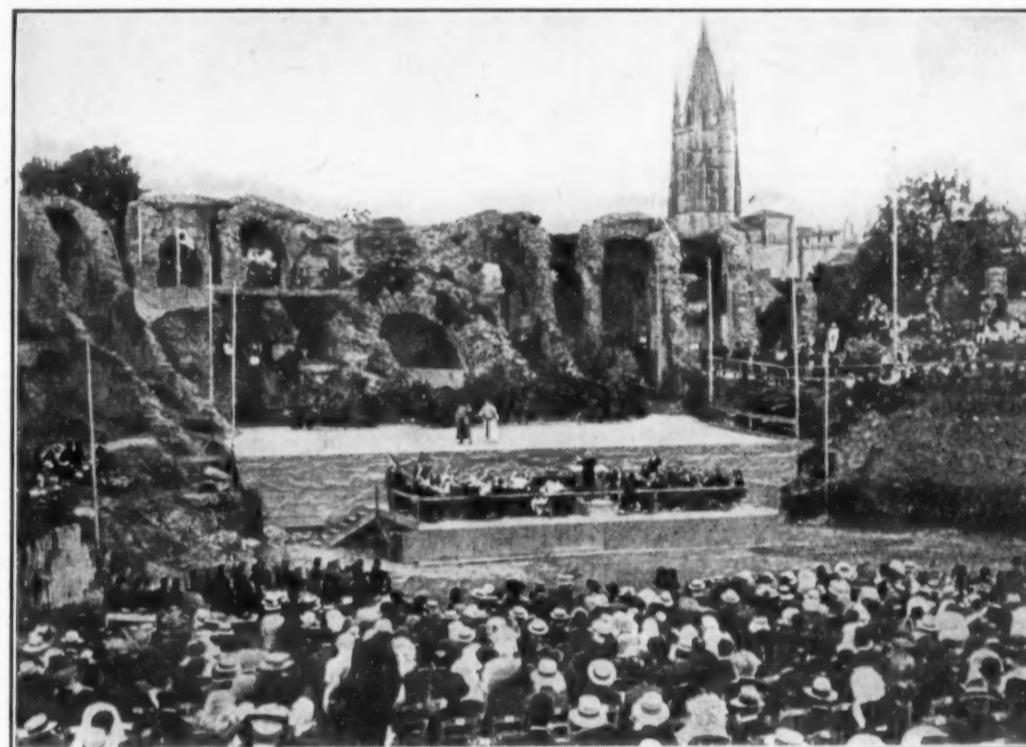
The Quinlan company, now ready for its Liverpool débüt in "The Valkyrie" on October 2, and the first performance in the vernacular of "The Girl of the Golden West" four days later, will sail for South Africa just after Christmas, and go from there to Australia. It is to return in time to open its second season in Dublin in December, 1912.

IT is sad to reflect that Wagner is no longer living to learn from the London *Morning Advertiser* how he should have composed "Tristan und Isolde." It appears that he grossly maltreated his subject; wherefore, since the story is essentially an English one and should be put to better

"Tunefulness, too, must enter largely into the new and improved 'Tristan und Isolde' if the daring experiment is to have an abiding place in the roving affections of those who prefer music to its Wagnerian substitute. The innovator must also write vocally, remembering that the human voice is not a machine. Had Wagner held these practical views his 'Tristan und Isolde' might be as popular as 'Il Trovatore' or 'Faust.' !!!

AT the dedication service of the new chapel at Maidstone Jail, England, which was attended by five hundred prisoners and convicts, the organist, himself a convict, displayed a remarkable sense of the fitness of things by playing as a voluntary Mendelssohn's "Oh, for the wings of a dove."

RHYTHMICAL gymnastics as evolved and taught by Emil Jacques-Dalcroze



Open-Air Performance of "Samson and Delilah" at Saintes, France

For the past three years imposing music festivals have been given in the ancient Roman arena at Saintes, France. The superb ruins have been reconstructed to a sufficient extent to permit of ambitious operatic representations. The acoustic properties of the place are perfect and the surrounding country an ideal background for these artistic undertakings. The amphitheater seats 20,000 people. Massenet's "Hérodiade" was sung there in 1909, Verdi's "Aida" in 1910, and on July 15 and 16 of this year Saint-Saëns's "Samson and Delilah," Vidal's "Maladetta" and Bizet's "Carmen." The Saintes festivals are now considered equal to the celebrated ones at Béziers.

use, it is suggested that "some native composer who pines to distinguish himself in the operatic field" should illustrate practically how it ought to have been done in the first place.

In the Wagner version "the only act that justifies its length is the second one, and even that might be improved by the judicious curtailment of the irritating situation created by Brangalne's Sister Anne 'business' and lengthy reports on the progress made by the enamored *Tristan* as he wends his way through the dense woods." As for the third act, it is, of course, "the height of boredom," while the "unlimited monotony and wholly unnecessary beating about the bush" of the first act exhausts the patience of "a huge number of genuinely musical persons" long before the scene has "dragged out its wearisome appointed course." In the third act the lovesick *Isolde* ought to join her expectant, pale *Tristan* after the faithful *Kurwenal*'s first page or so of monotonous protestations of fidelity. But here is the advice offered gratis to the next "Tristan" composer:

"Should any British musician be courageous enough to make a lifelong enemy of the rabid Wagnerite faction, our advice to him is to go the whole hog. He should hark back to Verdi, and even Rossini, giving the hero and the heroine, *Kurwenal* and *Marke*, one or two songs apiece, and introducing a quintet for the five principal characters, and a trio illustrating the King of Cornwall's surprise visit to the lovers.

are slowly but steadily gaining ground in Continental musical institutions. Progress is of necessity slow for the Swiss pedagogue will not permit his method to be taught by any except those whom he has trained himself and to his own satisfaction, and as he is not easily satisfied the number of his certificated pupils is small. At the Vienna and Cologne Conservatories and at the Stuttgart Royal Opera the study is now compulsory, and not long ago the inventor was induced to leave Geneva for Dresden, there to establish a permanent institution for the promulgation of his theories.

Jacques-Dalcroze takes as the basis of his method the principle that there should be a thorough preparation and development of the musical capacity before any special branch of music is attacked, and, in his opinion, this can be attained only by cultivating the sense of rhythm. He contends that the rudimentary artistic instincts belonging to every side of humanity should be cultivated and all the senses and emotional faculties developed in that harmony with each other and that perfection which scientific training and the power of reasoning make possible.

Without vigorous health and absolute control of both mind and body that object cannot be attained. Rhythm is the means whereby it is to be secured, for rhythm means movement, and physical movement is essential to health. But rhythm is more than mere movement; it is regulated and

controlled movement, and is thus an intellectual and voluntary as well as a physical exercise.

The system of rhythmical gymnastics thus evolved by the inventor begins, of course, with the simplest and easiest exercises, such as marching to music, and marking the time meanwhile by movements of the arms. From this point the pupils are led on by slow degrees to more difficult and complex exercises, until at length they are able, without the slightest apparent trouble, to execute the most involved combinations of rhythms that can be imagined. Every teacher knows the enormous difficulty that pupils have in combining the rhythms of three and four, which so often occur in music; yet this, according to the *Musical News*, is a trifle for Jaques-Dalcroze students, who will with perfect certainty and ease simultaneously execute these rhythms and add to them a third with either head or feet.

A leaflet distributed at a recent demonstration in London gives a succinct idea of the principles that govern the movements:

"(1) The movements of the arms are directed in precise consonance with the beats of the music; they represent its metrical structure, as many distinct movements being made as there are beats in a measure. The downward movement of the arms always represents the *thesis*, or strong beat of the measure.

"(2) The movements of the lower limbs and of the trunk follow the course of the rhythmical structure itself, and are adapted, by one expedient or another, to represent each unit of progression as regards duration expressed by the chords or by the successive notes of the melody. In this manner the various duration-factors of music—semibreves, minims, crotchets, quavers, and so forth, dotted and undotted—are faithfully indicated. An actual progression in the music is represented by a change of feet, that is, by taking a step forward; but if a chord of sustained duration occurs in the flow of the music the time of its duration is indicated and filled up by the movements of one foot while the other remains stationary."

The pupils, it is said, follow the flow of the music with amazing promptitude and accuracy, and will change without hesitation from one set of movements to another at the simple word of command, "Hop."

Besides the comprehensive teachers' course, which even includes a course in the anatomy of the human body, there is an "operatic course," which embraces the relations between time and space, the relations of gesture, posture, and movement to dramatic music, pantomime and plastic expression, and the expression of the dance in relation to music and poetry.

A FORGOTTEN story of the late Sir W. S. Gilbert is recalled by the *Musical Herald*. Gilbert was told of a trombone player who shut his score suddenly and flattened out a fly. The result looked like a note, which the player afterwards blew, to the consternation of the conductor.

"Are you sure it was a fly?" said Sir William; "it may have been a bee flat."

UNIQUE among the musical visitors to London during the past year was a genuine Dutch folk choir, known as the Jakob Kwast Choir, from Wognum, a village of only 1,600 people, an hour's run from Amsterdam. The founder was the grandfather of James Kwast, now well-known in Germany as a pianist and teacher at the Stern Conservatory, Berlin. The chorus is very popular in Holland, and its fame has spread into other Continental countries, notably Germany and Switzerland where it made a tour at the close of its London engagement. Its interesting history is given in the *Musical Herald*:

"It all arose from the devotion of an old schoolmaster to the education of both the big and the little folk of his village. Jakob Kwast died in 1860. Dead! Yes, the man, not his work. When he started giving farmers, their wives and children, a course of music lessons, he had only in mind their happiness for the time being. But he cast

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

bread upon the waters. Singers in many lands bless him.

"Several conductors followed him. Twenty-two years ago Willem Saal, a gentleman farmer, took the baton. He built a rehearsal room on his farm, and thither repair the village policeman, carpenter, blacksmith, butcher, baker, sweep, grocer, farm-laborers, milkmaids and the community generally, to sing or to listen. Musically self-taught, Heer Saal plays the piano and organ well and takes the church service, but the choir is not a church choir. Only those who have good voices are admitted, and everybody must learn to read music. They are not acquainted with the figure system, but they sing from the staff by the movable Do system, just as the Tonic Sol-faists do. They have entered competitions in Amsterdam, The Hague and other chief Dutch towns, and hold the *prix d'honneur* and other prizes."

The choir numbers 42 voices. At concerts the "rosy-cheeked lasses wear cream gowns and on their heads a frilled cap with a burnished gilt framework, broad at the back." Pure pianissimos were the most striking feature of their singing from a London point of view.

"There was good, slow shading off in the diminuendo. Occasionally the tone was rich and full. Smoothness and good intonation were features. The chord was not taken audibly, indeed reliance seemed to be placed on the memory of the pitch, thus the first chord in each piece was not true, but the singers glided into tune easily and sympathetically.

"The singing was all unaccompanied. The prayerful style, in which the Dutch excel, was prominent. First came a 'Prayer for the Fatherland' (in Dutch), then Cesar Franck's 'Panus Angelicus' (in Latin), 'The Knight's Serenade' (in German) and 'Home, sweet home' (in English). The Serenade was said to be by 'Orlando di Lasso.'

"If this singing had not German precision and vehemence, or the standard of the best English voices, it had a charm all its own, Dutch in every phrase, fascinating in its unaffected simplicity and sweetness."

* * *

CATTISTOCK, a little village in Dorsetshire, can boast the only Belgian carillon in England and one of the finest in Europe. It consists of thirty-five bells made by a Belgian firm that inherits the traditions of the famous Flemish bell-founders of the past.

A few weeks ago the inhabitants had their annual opportunity of hearing it played by a master-bellringer, for once a year, on the last Thursday in July, Josef Denn, the matchless carillonneur of Mechlin Cathedral, makes the journey to England for the sole purpose of giving a recital in Cattistock. Some one said of M. Denn's

A FAULTY ECHO

What Happened When the Two Hacketts, Both Tenors, Demonstrated It

Charles Hackett, the young American tenor, tells a rather amusing story about his brother Arthur, also a tenor.

Recently some guests were at the summer home of the Hacketts at Yarmouth, Me. Charles was boasting of the fine echo in a valley near their farm. He told his friends that at a certain point he could sing a verse of any song and the opposite hill would echo it back word for word. The friends became very enthusiastic and wanted a demonstration. Charles thoroughly coached Arthur to be the echo and stationed him on the opposite hill. For his number his friends chose the last verse of "L'Ultima Canzone," by Tosti, and Charles sang it with all the beauty his voice possessed. No sooner was the last note sounded than the echo came ringing back with the vocal splendor, accuracy of pitch and rhythm, but, through a misunderstanding, Charles had sung it in Italian and Arthur echoed back in perfect English diction.

Isa Latish, formerly harpist with the Strauss Orchestra in Vienna, and subsequently on tour with this orchestra through Germany, has been engaged to augment the orchestra for the dramatic production of "Thais," which is to open at the Criterion Theater, New York, this month.

skill not long ago that "there are times when the carillon becomes a kind of modern piano under his hand of steel in a silken glove."

The program included Haydn's Andante with "most delicious and wonderful" variations, Schumann's "The Merry Peasant," Nicolai's Third Sonata, Weber's "Jolly Huntsman" chorus and some of the executant's Flemish songs.

* * *

IT remained for Australia to give Dr. C. A. E. Harriss's Sheffield Choir a really uproarious reception. During the twelve days of its stay in Sydney, more than 75,000 people attended the concerts and many were turned away owing to lack of accommodation. A crowd of 20,000 gathered to hear the chorus sing "Advance, Australia Fair," in a public square in the same city and traffic came to a standstill.

A Melbourne musician, J. Alfred Johnstone, while admitting that he has "heard nothing so fine in choral work for the past thirty years,"—since he heard the Dublin Oratorio Society under Sir Robert Stewart's conductorship—recalls in *The Musical Standard* a story of an Irish driver, or "jarvey," to illustrate the impression made on him by the English chorus.

The Irish jarveys, it appears, have an extraordinarily acute faculty for discerning the born gentleman. An Irishman of family one day asked one of these drivers what he thought of a wealthy man who had spent some time in the district. The reply of the driver contained the essence of the whole matter: "Well, sir, he looked like a gentleman, and he spoke like a gentleman, but he couldn't carry it out."

"So with the Sheffield Choir and its conductor. All that patience, training, taste, enthusiasm, musical knowledge can accomplish, are there to be found; but the rich inspiration which flows spontaneously from the souls of those born, as it were, 'in the purple' of the realms of music—that was lacking. Protest as they may, the English are not a spontaneously musical people."

* * *

THE Fürstner firm of Berlin has just brought out Richard Strauss's Opus 4, which has never before been published. It is a Suite in C flat major for thirteen wind instruments—two flutes, two oboes, two clarinets, two bassoons, contra-fagotto and four horns. Its four movements are labeled thus: Prelude, Romance, Gavotte, Introduction and Fugue.

The suite was composed in 1883, and was played in Munich in 1884 under the composer's direction by the Meiningen players. Strauss has arranged it as a piano duet and this is announced as "the only one of his orchestral works which he has 'arranged' himself." This, as well as a pianoforte arrangement for two hands by Carl Best, will shortly be issued. J. L. H.

PLAYS IN "WAHNFRIED"

Mlle. d'Alexandrowsky Writes American Manager of Bayreuth Experience

Mlle. Luba d'Alexandrowsky, the young Russian pianist who is to appear in this country under the management of R. E. Johnston, was recently invited by the Wagner family to play at the annual concert given at the home (Wahnfried) of the great composer. She writes from Bayreuth as follows: "Here I am at Wagner's wonderful home, so full of great memories, treasures and works of art! The audience was composed mostly of great artists."

"I played my suite of Bach and then a great deal of Liszt. I was the only one on the program with the exception of the Quartet of Bayreuth.

"It was so interesting for me to meet a great many famous directors of orchestras, Hans Richter and others.

"The reception that followed the concert was magnificent, and the hosts, Siegfried Wagner, Eva Wagner and Countess Gräfin, are all charming.

"On the following day I was invited by the Wagner family to join them in their box at the performance of the 'Meistersinger,' and the day after that to 'Parsifal.' Everything was so beautiful from beginning to end, I shall never forget it."

Now that Fred Whitney has dropped Strauss's "Rose Cavalier" Londoners are hoping Oscar Hammerstein will produce it.



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To W. T. Best organists all over the world owe the deepest reverence and gratitude, not only for the exalted ideal he had of organs and organ tone, but also for the jealous eye he had ever open towards the organist's standing and professional position, as the following incident shows:

At a large civic banquet held in St. George's Hall, Liverpool, Best was to play a selection after dinner. The mayor rose and announced: "The organ will now play."

Best went on talking.

The mayor (louder): "The organ will now play."

Still no response, so the mayor sent a waiter round to Best, who replied with the message, "Tell it to begin, then."

The mayor: "Our distinguished townsman, Mr. Best, has kindly consented to treat us to a display of his unrivaled talent on our noble instrument."

Mr. Best went to the organ.—*Christian Science-Monitor*.

William Shakespeare, London Vocal Teacher, Here

William Shakespeare, the London vocal coach, arrived in New York on the White Star liner *Majestic* on Wednesday of last week. He will spend the Winter in Los Angeles as the guest of Mr. and Mrs. Thilo Becker. Mr. Becker is a teacher of piano and his wife was formerly a concert violinist. Mr. Shakespeare was recently left a widower, and will do little work this Winter, but may later tour the country, lecturing on musical subjects and possibly doing a little teaching. His last previous visit to this country was thirteen years ago, when he taught for three months in New York and a similar length of time in Chicago. He has a son, William Shakespeare, Jr., a vocal teacher of Toronto, whom he will visit before returning to London.

May Give Cavalieri \$70,000 for Divorce

By the payment to Lina Cavalieri of \$70,000 it is understood that Robert Winthrop Chanler, of New York, will seek an agreement for an annulment of his marriage with the singer. It was stated in New York last week that counsel for Mr. Chanler had departed for Paris to persuade the singer to consent to her freedom in consideration of the payment of this sum. Cavalieri's willingness to agree to these terms is hinted at, and it is said that she will get a divorce in France or permit Mr. Chanler to obtain one in one of the Western States.

Miss de Phillippe Returns to New York

Dora de Phillippe, the celebrated soprano, who used to be a member of the original Tetrazzini Company out in San Francisco, as well as of the Savage and Mascagni companies, has just returned from the country. She has had several very tempting offers to join opera companies, but it is undecided whether she will accept them or go into concert work.

COMPOSER KRIENS WRITES NEW SYMPHONY ABROAD

"En Bretagne" Title of Work Completed by New York Violinist in France

Christiaan Kriens, the violinist-composer, will return to New York shortly after a Summer spent in Bretagne and other parts of Europe, where he has been com-

sue which was written for, and played by, the Barrère Ensemble in New York last Winter.

Mr. Kriens has been booked for an unusual number of concerts in America and, on his return in October, will resume his teaching as well as his playing. Many of his compositions will be given in America the coming season.

HUMISTON AS COMPOSER**MacDowell Pupil Has Written Music of Marked Interest**

W. H. Humiston, the American composer, enjoys the distinction of having produced organ transcriptions of the "Love Song" and "Dirge" from the "Indian Suite" of his teacher, Edward MacDowell. These arrangements have been done with exceptionally fine judgment and disclose a complete acquaintance with the *finesse* of the orchestral score. Mr. Humiston's own "Southern Fantasy," which was heard in New York some years ago at a concert of the People's Symphony Orchestra, is shortly to appear from the press of Breitkopf and Härtel, as will also an album of five songs. His suite in F Sharp Minor, for violin and orchestra, which received its initial performance at the recent MacDowell pageant in Peterboro, N. H., at the hands of the California violinist, Grace Freeman, and which Maud Powell expects to play, is a work of consummate interest. Though in four movements the whole composition requires but fifteen minutes in performance and is remarkable in the steady maintenance of its musical interest throughout, in eloquent contradistinction to the writings of most contemporary composers, who have the knack of stretching out fifteen minutes' worth of very tenuous ideas to the ungodly length of an hour or more. This compactness will not be the least factor in its success. It is to be published during the coming season.



Christiaan Kriens in Bretagne, Where He Has Spent the Summer

posing. His orchestral works have been performed this Summer in Holland, France and Belgium at the principal Summer concerts. Perhaps the most successful performance was that in the Casino at Parane, Bretagne. His suite was received with such acclaim as to make necessary the repetition of the third movement. This movement has been played with great success in this country by Albert Spalding. The papers were unanimous in their praise of the work. Mr. Kriens's symphony was played by the Berlin Philharmonic in Scheveningen, Holland.

Mr. Kriens has composed a new symphony, "En Bretagne," which will have its first performance by the famous Amsterdam orchestra and will also be played by the orchestra directed by Mr. Kriens's father in Amsterdam. A famous woodwind ensemble in Paris will also play the

BERLIN TRIO PLANS**Début of Noted Chamber Music Organization to Be Made in Spokane**

SPOKANE, WASH., Sept. 14.—The Berlin Trio has established itself in a suite of studios in the Auditorium Building. It will make its début in Spokane on September 29, when it will give the entire program of a concert under the auspices of the Woman's Club. Following this concert the Trio will make a short tour through the eastern part of Washington and northern Idaho, playing in Lewiston, Pullman, Cheney, Walla Walla and Cœur d'Alene.

Edgar C. Sherwood, the pianist of the Trio, will give an organ recital at All Saints' Cathedral (Episcopal) on September 20, assisted by Herbert Riley 'cellist.

During his recent Norwegian cruise Emperor William one evening, after dinner, on the *Hohenzollern*, seized the conductor's baton and directed the orchestra's program.

TRAVEL BY AUTO TO WORCESTER FESTIVAL

About Thirty Friends of Albert Spalding Will Journey in Motor Cars to Hear Him Play

A party of twenty-five or thirty of Albert Spalding's New York friends will go over the road from here to Worcester, Mass., in five touring cars to attend the Worcester Festival, where Mr. Spalding is to be the sole instrumentalist on the evening of September 29. Mr. Spalding will join the party on their return to New York after the performance.

A unique arrangement has been devised by Mr. Spalding to carry his valuable violin in his own automobile; one which he says relieves him of the care of the instrument while traveling in his car. During the violinist's tour for the past two years in Europe he covered his concert dates mostly by automobile instead of train, and he found it annoying to be continually forced to look after the safety of his violin. He has recently had an artistic case made of Circassian walnut and fastened on the side of his machine, set about a foot and a half from the floor. The interior of the box arrangement is upholstered with amethyst plush in such a way as to form a perfect fitting case in which to set the violin. With a special lock and a rubber covering over the whole, there is no danger of the instrument breaking and it is protected from dust and rain.

Mr. Spalding's American tour this year embraces the whole of the United States and will be the most extensive one he has yet covered in this country.

ELGAR'S SECOND SYMPHONY**Leopold Stokowski Will Introduce It in This Country in November**

Leopold Stokowski, conductor of the Cincinnati Symphony Orchestra, who has made so deep an impression in America in so short a time, is a great admirer of Elgar. Last Spring, when the composer was touring with the combined Sheffield Choir and Cincinnati Orchestra, Elgar and Stokowski often talked over the former's new Symphony then in process of formation. After hearing Stokowski with his orchestra Elgar expressed the wish that he should be the first to present the work in America, and this has now been definitely arranged.

When Elgar's first symphony was brought out in England, Nikisch enthusiastically placed it as the legitimate successor of Brahms's fourth symphony. But the critics all agree that this second symphony of Elgar is far greater than the first, so that its first performance in America by the Cincinnati Symphony Orchestra in Cincinnati on November 24 and 25 will be a musical event of great importance.

Darmstadt has been added to the German cities that will have Liszt Centenary Festivals.

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MR. BERGEY'S DEFENSE OF EUROPE AS FIELD FOR PRELIMINARY STUDY

Chicago Instructor's Contention Arouses Controversy Revealing That City's Advantages in Musical Education—Conservatories Reopen with Record Enrolments

CHICAGO, Sept. 18.—Because he had taken the stand that Europe, and not America, is the proper field for the pursuit of preliminary musical studies, Theodore S. Bergey was the subject of an illustrated article last week in the Chicago *Daily Post*. Mr. Bergey frankly declared that fundamental training should not be undertaken in America, and maintains that even the foundation of a musical education has better environment in Paris and Berlin. Although he is of German parentage he was born in America. This fact may account for his alien art ideas. He began his own musical education in Chicago under the best teachers available at that time, but so firmly impressed was he with the value of foreign influence that he took the earliest possible advantage to go to Paris, where he studied singing with Sbriglia. Later he studied in Milan with Cesaro Rossi. When he returned to his native city he established the Bergey School of Music. Still impressed with the foreign flavor, he decided to have a season in Paris and devised it so that a number of his advanced pupils could go with him. During that year, while he coached with Jean La Salle, then director of the vocal department of the Paris Conservatory, he taught pupils in his own *pension*. Again returning to America, he launched into specialization of training students for recital and operatic singing, and season after season since has been more than gratified to hear of his pupils occupying prominent positions before the public. He has always had associated with him in his work Ethel Sutherland-Bergey, pianist, and through her work

this particular department of the school has flourished.

In explanation of his attitude Mr. Bergey frankly states: "It would be a mistake to say that we have no good music teachers in America, for as a rule our teachers are quite as competent as those found in European centers, but one and all are working against odds, and if they awake to the truth they will find that a teacher must admit certain expenditures which are more essential than merit if he is to receive recognition in musical circles. In Chicago, for instance, it is almost a necessity that he have an elegant suite of rooms in the down-town or loop district; he must give expensive recitals in high-priced theaters or other auditoriums; in fact, his expenses are all so high that he must make a record with all pupils, no matter how they may have been endowed by nature. Thus is fostered at great cost the production of musical genius." In the business world this artificial forcing may be needed, but in art—never. The student and teacher may find the right environment abroad, and the expense of European study is less than that of America to-day."

Naturally, Mr. Bergey is master of his own opinions, but he apparently finds Chicago a very profitable and pleasant point for operating a school of opera. As to the expense of study abroad, undoubtedly the tariffs have changed since Mr. Bergey found it so very reasonable and economical. The current complaint is that students find instruction abroad expensive, while the cost of living is very much higher than it was a decade ago. It is true, in no small measure, that Americans have invited these conditions of oppression by their own extravagance. The pains and perils of foreign study have been so frequently discussed

it need not be revived at length at this time. The advantage of environment in the artistic centers of the old world is undeniable, just as the advantage of travel is obvious to any observer. The mere matter of teaching, however, is not always superior abroad, as contended by Mr. Bergey. In this association it is but fair to remark that the advantages of Chicago for the student of music have rapidly grown more and more pronounced, and this year are better than ever before. Primarily there are so many large schools from which to select; so many independent teachers who specialize that the pedagogic proposition offers probably more advantages here than in other cities in the Union. As for the other privileges they are equally pronounced: symphonic concerts of the Theodore Thomas Orchestra, the series of concerts given under the direction of F. Wight Neumann at the Studebaker Theater, a similar series of Sunday afternoon concerts at Orchestra Hall, and an enormous number of lesser concerts in Music Hall, together with the concerts that are being given by local artists and the artist faculty of the music school in Kimball Hall, the Ziegfeld, the Baldwin and the Auditorium Recital Hall. All afford splendid opportunities for hearing the best in music. The Crerer Library in the Loop offers advantages to music students and the Newberry Library on the North Side has intact the famous musical library of Florence, which is the most comprehensive of its kind in this country. The Chicago Grand Opera Company, of course, will give its season, as usual at the Auditorium, and in addition present the operatic artists in Sunday afternoon concerts at popular prices.

These are busy days, not to remark nights, at the American Conservatory, which has leased more space than ever in the Kimball Hall building, and is still crowded for room to accommodate the large enrolment this year. President John J. Hattstaedt has been too busy even to tell a fish story since his return from blue fishing off Nantucket.

Trio of Musicians Shares Studio

The beautiful suite No. 520 Fine Arts Building will house a notable trio of educators, Sibyl Sammis-MacDermid, dramatic soprano, teaching Monday, Wednesday and Thursday mornings; Marx E. Oberndorfer, pianist and coach, teaching Tuesday and Wednesday afternoons, Friday and Saturday morning, and Leon Marx, violinist, teaching Monday, Thursday and Saturday afternoons.

The Fall lecture course at the MacLean Studios opened last Friday with a talk on "The Value of the Study of Expression to Women," by Nellie Granville.

Henry B. Rooney, a choir master, who for nearly twenty-five years past has conducted tours through the country with boy choirs, is in the city organizing a new company for work this season.

Milon R. Harris, the well-known educator and choirmaster, who has been out of Chicago for four weeks past, filling school institute engagements, has reopened his studio in Kimball Hall.

Interior decorators are finishing an entire redecoration of the interior of the Chicago Musical College studios, halls, reception rooms and offices. A number of halls for the use of musical and inter-class societies of the college have been fitted up.

Lyra Edith Hurlbut has opened a studio in Englewood, at 527 West Sixty-third street. She has given up her class in Kimball Hall, as the calls for her services in her residence district occupy her entire time.

Sarah E. Cosgrove, after nearly three months' vacation in New York and Pennsylvania, is teaching again in the Fine Arts Building.

Albert Boroff, the basso, who visited London this Summer, has re-opened his vocal studio in Kimball Hall.

Hazel Huntley, who has charge of the MacBurney studios in the Fine Arts Building during that educator's absence in the North woods, will open her concert season

with a muscale at the Englewood Woman's Club on October 2.

Mary Tris, a brilliant pianist in the Sherwood School, from Burlington, Ia., and a pupil of the late W. H. Sherwood, will give a number of recitals through her native State this Winter.

A delightful recital was given last Tuesday evening in the studio of Mrs. Stanley Wood at the Birmingham, Sixty-ninth street and Wentworth avenue. Hazel Wood and Jennie Olson were the star performers in an interesting program.

William Beard, the operatic bass-baritone, has opened an independent studio in the Fine Arts Building. Mr. Beard, who is in his very prime as a singer, has a number of pupils on the concert stage and in the lighter line of operatic work who are doing him great credit.

Viola Cole Back From Paris

Viola Cole, who spent the past five months studying and teaching in Paris, has returned to her home in this city and reopened a studio in the Fine Arts Building.

Gertrude Wakefield Hassler, contralto, who earned an enviable reputation as a soloist in Indianapolis and New York City, has located in Chicago in a beautiful bungalow on the North Shore, and has become a member of the faculty of the Sherwood Music School. She has also been booked to give a number of recitals in the West in December.

Hans Biederman, one of the veteran music teachers in this city, formerly musical critic of the *Staats-Zeitung*, has, by reason of the popularity of his school in the Fine Arts Building, given up entirely his vocal school on the South Side, and likewise his critical position.

The Bush Temple Conservatory opened this week under Director Kenneth M. Bradley. Prominent among the board of examiners, all members of the faculty, are Mme. Julia Rivé-King, Frank B. Webster, Mme. Justine Wegener, Edear A. Nelson, Agnes Hope Pillsbury, Guy H. Woodard, Martin Ballman and Franz Wagner.

Frank M. Amazeen, a vocal teacher in Kimball Hall, has developed a number of voices of remarkable range. A notable member of his class is Florence Gertrude Donnelly, an eighteen-year-old Chicago girl.

Evening Classes at Ziegfeld School

With the opening of the forty-sixth year last week the Chicago Musical College inaugurated a system of evening classes in all departments of instruction. Insistent demands from those whose employment precluded the possibility of their enjoying the instruction of first-class teachers caused the Chicago Musical College to offer the advantages of evening study. From time to time members of the evening classes will give recitals and dramatic offerings in the Ziegfeld Theater similar to those held in the past for the exposition of the work and training of pupils whose studies have been pursued during the day.

Francis Hemmington, organist, is back from a delightful vacation spent abroad. He has brought with him a number of novelties which he expects to give the first presentation of at his recitals during the coming season.

H. B. Bartholomew, pianist, returns to resume his teaching here October 1, after an interesting trip abroad.

Marvin Victor Hinshaw will be general director and vice-president of the Hinshaw Conservatory this season in the absence of William Wade Hinshaw, who is connected with the Metropolitan Opera Company. John A. Hinshaw will continue in his office as general manager of the Hinshaw School in the Kimball Hall Building. The school opened last Monday with more pupils than any time in its recent history.

Mrs. Lizzie Abbot-Clark, a sister of the late Emma Abbott and an artistic mezzo-soprano in her own right, has returned from a Summer's outing in Michigan and opened a vocal studio in Kimball Hall Building. Emma Von Elsner, a sister of the late Maria Litta, one of the most remarkable coloratura singer that the Middle West ever produced, is teaching this season in the Athenaeum Building. C. E. N.

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ENSEMBLE MUSIC IN THE HOME

Its Importance in the Cultivation of a Genuinely Musical People—How It Has Helped Germany and England—Its Growing Popularity Here, as Carolyn Beebe Has Observed It

"THERE is one way in which England is ahead of us musically," said Carolyn Beebe to a recent interviewer. "The different forms of chamber music, sonatas for violin and piano, trios and string quartets have for more than fifty years been so popular there that it is of common occurrence to hear such music performed in the family circle. Often, too, near neighbors meet for these delightful classical musical evenings, a pleasure which music-lovers would not willingly forego and a most valuable resource in the daily life of cultured people. Moreover, the effect on the younger generation cannot be over-estimated. How ideal for any child to grow up in an atmosphere where the violin and piano duets, the trios and string quartets of Beethoven, Mozart, Schumann, Mendelssohn and other classics are heard so often as to become thoroughly familiar."

Miss Beebe, who from long residence and study abroad is familiar with conditions there, attributes the German musical supremacy largely to this same custom in the home life, which in Germany dates much farther back than in England, and is still more thoroughly established. Says Miss Beebe: "A family in Germany is rare indeed which does not have chamber music as regularly and almost as devoutly as the Puritan fathers had family prayers."

Miss Beebe does not consider the English people as musical as Americans, but the nearness of England to the Continent, the ease of access to the inspiration and contagious example of German musical life has given England, she thinks, a temporary advantage over us. Mendelssohn, resident for a time in England and idolized, started the popular cultivation of chamber music, which later the regular visits of Joachim and the concerts of the famous Joachim String Quartet did still more to popularize.

"America," Miss Beebe continued, "be-

ing far from the Beethoven home land, has been backward in its musical development, but this is no reflection on our un-

derful Mosenthal, second violin; George Matzka, viola, and Carl Bergmann, 'cello—later Bergner, 'cello) was established in 1855 and was in active service many years, although with some changes in the personnel, as Mr. Thomas soon developed into the noted orchestral conductor.

"William Mason and these gentlemen made the first serious effort to arouse appreciation of ensemble playing and a demand for it. The influence of the concerts they gave was far-reaching. I trace my first fondness for chamber music back to my childhood when I had the privilege of playing often

Dethier, the violinist), many Beebe-Dethier sonata recitals have been given in the chief cities and at numerous colleges and other institutions, and with success that has been most gratifying. Even in remote sections of the country we have been surprised by the appreciation shown and the demand expressed for more.

"From coast to coast and from North to South, the public has been given the opportunity of hearing the many forms of ensemble art and the response has been growing with astonishing rapidity. I believe there can be no more convincing evidence of a rapid advancement in American musical culture. To my thinking it should be a pleasure as well as a duty for every earnest musician to do all in his power to promote the cultivation of ensemble musical forms, to the end of establishing appreciation for the classics in every home. This cannot be gained in a day, but it is coming rapidly. It means the enthronement of true art in the affections of the people, and such familiarity with it as cannot but beautify and ennoble the home life and bring a resultant art uplift in the nation."

MISS ORMSBY IN OMAHA

Popular Soprano Inaugurates Musical Season in That City

OMAHA, NEB., Sept. 16.—The musical season was pleasantly inaugurated by a musical at the residence of Mr. and Mrs. Hughes. Louise Ormsby, who is limiting her activity at present to a portion of this Middle West, because of the ill health of her mother, was the principal soloist, and made many friends. She was in particularly good voice and sang songs in beautiful French (notably the familiar aria from "Louise") and in English with well-chosen encores. She was artistically accompanied by Mme. Borglum. Henry Cox, violinist, and his accompanist, Mrs. Cox, appeared twice on the program, giving their usual artistic work. Jo. Barton sang "The Two Grenadiers" in good voice and with much spirit and received an ovation.

E. L. W.

Robert Hoppe, leader of the Lyric Theater Orchestra of Philadelphia, was quietly married last week in Wilmington, Del., to Mrs. Marion Ague, also of Philadelphia.

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In the Fall of 1910, at Madame Jager's request, Mr. Edward Failek, Assistant Conductor and Coach at the Metropolitan Opera House, New York, and formerly Assistant of Jean de Reszke in Paris, was added to the very distinguished Faculty.

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Carolyn Beebe and Edouard Dethier, Who Have Done Much to Spread the Refining Influence of Chamber Music

doubted fondness for music, as a people. Personally, I have met few who do not confess to a love for music. True, those whose taste is uncultivated have a natural predilection for the simpler forms where simple melody and a pronounced rhythm work their charm. Yet, even 'rag time,' which I am inclined to think is waning in popularity, may serve a part in our musical advancement, primitive and often barbaric though such music be. Its existence is no cause for discouragement. No, our people are naturally a music-loving folk and conditions happily are favoring our rapid musical advancement. We may rejoice that there are many Germans among us—an excellent leaven. Their fondness for ensemble music and their encouragement of the classics is a factor not to be overlooked.

"The credit for the first impetus to the cultivation of chamber music in this country should, I believe, be given to William Mason and Theodore Thomas in New York and to the Mendelssohn Quintet Club in Boston. The 'Mason and Thomas Quartet' (Theodore Thomas, first violin;

with Mr. Mosenthal, an able artist who made many converts to ensemble music.

"But especially prominent in the evolution of ensemble music in this country is Mr. Kneisel, who, with his String Quartet, organized twenty-seven years ago, had done more to further the cause than any one. His concerts first started in private houses in New York, and, rapidly gaining ground, soon filled the concert hall and created a widespread understanding and love for the art. Then came the Olive Mead Quartet as well as excellent organizations in other cities, and finally the wonderful Flonzaley Quartet, until now the beautiful form of four-stringed works, is becoming especially loved among musicians and music lovers.

"Growth in this direction has stimulated the cultivation of other ensemble forms. Trios, wood-wind combinations and violin and piano sonatas, for example, are finding now many appreciative admirers and devotees. Mr. and Mrs. David Mannes have done much to extend the knowledge of these works. Moreover (if I may refer to myself and my colleague, Mr. Edouard

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New York, September 23, 1911

PROPAGANDA FOR AMERICAN MUSIC ABROAD

The waters of musical world-politics will be somewhat stirred by the announcement, as reported in MUSICAL AMERICA last week, of the concerts of American compositions to be given in Berlin during the coming season. Whether or not it is the hand of an angel that thus troubles the waters, must be left for historians to decide.

It is understood that the concerts are supported by the publishing house of G. Schirmer; that their purpose is to make American music at its best known to Germany under the most desirable auspices; and that it is not with the intention of producing compositions immediately salable, or even ultimately so in any great degree, that the concerts are to be given.

Whether one chooses to regard this move as prompted by ideals of national or international musical advancement, or as the beginning of a more strenuous warfare with Germany, its effects will be the same. What those effects will be, will be determined by the nature of the works performed, the nature and presumably the auspices of the production, and to some extent the temper of the German critics.

The highest excellence is promised, as regards artists and production, so there need be no question as to the works being well presented.

As to the effect of Berlin critical opinion, there is no critical opinion in the world that can check the progress of the world, or the march of international relations and struggles. Therefore, while that which is spoken and written concerning these concerts is likely to make some stir, it cannot alter the fact that the concerts will have been given, and it is in that fact that the force of progress lies.

No commercial house is giving financial support to such a movement if it does not believe in it, and the important fact is that America's belief in America, musically, has reached such a point. On that necessarily follows activity and growth.

To be thoroughly representative of America in the broadest and deepest sense, the movement should not be conducted along too conservative lines, for America is not truthfully represented in musical composition except by giving examples of works revealing both tendencies, conservative and radical, as they present themselves in this country.

There exists in America at present a condition somewhat akin to that in Germany a generation or two ago, with the classicists in power, and the romanticists seeking to get a foothold. Here it is not classicist and romanticist, but traditionalist and independent. The former, the traditionalist, clings to the ideals of musical matter and form reflecting the later Beethoven and earlier Wagnerian epoch, taught to America by Germany after the Civil War. The latter, the independent,

accepts modern world influences into his musical scheme. He is representative of the American "melting pot." He accepts whatever influences he finds good from the other races of the world—from the cultivated races without, and the aboriginal races, with their strong primitive inspirations, within.

No series of concerts which does not give ample representation of these two dominating and strongly contrasted schools of music in America can be considered as representative of the musical genius or tendencies of our country. Americans will gladly acclaim and stand by the projected enterprise and its generous backers, though success or failure attend the immediate results. But the inevitable price of such a devotion will be a broad, true and unprejudiced representative of American music to the German nation.

LONDON'S SURFEIT OF CONCERTS

Dismay and alarm have seized upon the musical profession of England, it is said, and artists are fast becoming a prey to despair because recent experience has shown them that the supply of musicians is infinitely in excess of the demand. Landon Ronald, Hermann Klein and others of equal note have been busy painting the situation in the very blackest colors at their command, not all of their views coinciding in detail, but all agreeing that too many concerts are annually given considering the number of people willing to attend them. And so they become filled with bitterness at the thought that so many of the first rank must be made to suffer because of the pretensions and vaulting ambitions of upstarts who are, nine times out of ten, totally devoid of even an atom of such talent as is essential for a public appearance.

English concert givers should not feel themselves entitled to a monopoly in complaints on this score. Matters are the same wherever concerts and recitals are heard. No New York music lover need be told at this date of the weeds which spring up in the concert field every winter. It is deplorable, of course, but it is to be regarded as part and parcel of the season's fortune.

After all, though, the truly meritorious artist need have no fear. Mediocrity is bound to destroy itself and whatever check it may impose upon the truly deserving element can be but temporary at the worst. Relatively few persons attend the maiden efforts of the unheralded and of those who do, few, if any, pay for the privilege. Should one of these new hatched fledglings be actually possessed of genius there will always be someone ready to publish the fact broadcast and the battle will not have been vain. Quite naturally the unknown musician must expect to undergo monetary loss for the experiment of trying out his new wings; but if the wings are found to be strong he will enjoy plenty of opportunity to recoup his losses.

Excess of artists can cause but temporary discomfort. But it affords no excuse for utter despondency and hopelessness.

NEGLECTED LISZT WRITINGS

The approaching Liszt celebrations should serve to awaken renewed interest in Liszt's critical writings as well as his musical creations. His valiant literary struggles in behalf of his neglected, misunderstood or underrated contemporaries are assuredly not as well known to-day as they deserve to be. Not only do they reveal Liszt's genius in the field of letters in a brilliant light, but they show him to have been a critic whose sympathy, originality, breadth of vision and profundity of insight were equaled by only two or three others during the nineteenth century and surpassed by none. The fact that Wagner is comprehended and venerated to-day excuses no one from remaining oblivious to Liszt's superb critical dissertations on his earlier operas—estimates which were of incalculable value in furthering popular appreciation of them at the time. Then there are treatises on Chopin, Berlioz, Cornelius and a multitude of others the worth of which time has not diminished in the least. And finally there is, above all, that vast compendium of information on Hungarian music, "Des Bohémiens et de leur Musique," criminally left untranslated, but which would be of ten thousand times greater value to conservatory students than much of the pedantic literature drilled into their heads to-day. Indeed, one devoutly wishes it were possible to make a thorough knowledge of this wonderful volume compulsory for any pianist who contemplated a performance of the Hungarian Rhapsodies at any stage of his career.

Perhaps there is much that is prolix and florid in all these writings. But as Liszt was pretty thoroughly under the domination of the blue-stocking Princess Wittgenstein, it will be easy to understand that her officiousness led her to take a hand in his literary endeavors. At any rate, few readers will find any difficulty in separating the grain from the chaff, and having done so they will find themselves more than amply repaid for their trouble.

First a San Francisco orchestra, and now a plan for a "State" orchestra. California must have orchestra-mania.

"Plain common sense," says Mme. Eleanor de Cisneros; "is what singers need." How does it happen that no one has hit on this before?

Have you had the courage to play through the piano score of "Le Martyre de Saint Sébastien" yet?

Hammerstein now joins Dippel in the crusade against the Ricardis. Next!

Hans Pfitzner is writing a third opera. How long before America will wake up to the first two?

PERSONALITIES



The Zimbalist Smile

Judging from this photographic reproduction, showing Efrem Zimbalist, the Russian violinist, on the country estate of Joseph Fells, near Bickley, Kent, England, prospects of an American tour have no terrors for him. The Zimbalist smile will be much in evidence in this country this season if the reports of the young man's ability are justified when he makes his American débüt.

Matzenauer.—The story of how Mme. Matzenauer, the new contralto of the Metropolitan Opera, obtained her release from the Munich opera had not been told in print until it appeared last week in a New York newspaper. She has been considered the mainstay of the Royal Opera there for some time and there was no desire on the part of those who control the destinies of the house to let her go to America. It is a well-known fact, however, that the Prince Regent refuses no favors which are asked of him on his birthday. When that day came around, therefore, Mme. Matzenauer calmly telegraphed him for her release, which he naturally granted, not, however, without creating considerable bitter feeling at the Opera.

Homer.—It is whispered that the stork is hovering over the Summer home in Massachusetts of Mr. and Mrs. Sidney Homer and that the arrival of the fifth child of the composer and the leading contralto of the Metropolitan Opera House may be looked for some time in October or the early part of November. The other children of Mr. and Mrs. Homer are Sidney, Jr., Louise and the famous Homer twins.

Hamburg.—Encouraged by his successes with his own 'cello arrangement of Cadman's "From the Land of the Sky-Blue Water," Boris Hambourg has arranged several other compositions of Mr. Cadman's for the 'cello, and he will place them on his programs next season.

Stransky.—Josef Stransky, the new Philharmonic conductor, has already arranged all his programs for the coming season, and has placed them in the hands of Manager Charlton, who has found no more than a few minor changes necessary. This is a striking contrast to the late Gustav Mahler's method, which was to write down his programs whenever the spirit moved him on the back of old letters or even on his cuffs.

Bartlett.—Homer Bartlett wrote a polka for piano at the age of nineteen. It is the best selling single piano composition in the world, according to the claims of its publishers.

Hammerstein.—The employees of Oscar Hammerstein have discovered a perfect barometer to the temper of the impresario in the angle at which he wears his cigar. If the cigar is straight out from the mouth he is approachable; if it is tilted up toward the sky he is blood brother with all mankind; but if it droops toward the floor that is the red flag of danger, the get-off-the-track signal, the semaphore of trouble for anyone who gets in his way.

The Contribution of the Moravian Episcopal Church to Protestant Church Music

By Dr. WILLIAM A. WOLF

[EDITOR'S NOTE.—This paper was read before the convention of the National Association of Organists at Ocean Grove, N. J., on August 8, 1911. Dr. William A. Wolf is organist and choirmaster of the Moravian Church, Lancaster, Pa., where his work has attracted much attention in recent years. He has devoted much time to research into the music of the Moravian Church. Dr. Wolf was for a time a pupil of Massah M. Warner, the Philadelphia organist, and was then placed under the tuition of Hermann Scholtz, of Dresden. His degree was conferred upon him by the New York University.]

WHEN Dr. Martin Luther sounded the battle-cry and trumpet-call of the Reformation in 1517, the Brethren of Bohemia and Moravia constituted a Church of Reformers before the Reformation, numbering at least 200,000 members, counting over 400 parishes, using a hymn-book, liturgy, etc., and employing two printing presses.

John Huss, like Martin Luther, hymnologist as well as reformer of his countrymen, taught the people hymns and spiritual songs, and it is said that of the Latin hymns composed by Huss two were translated into the German by Luther; these were later introduced into his earliest collections. The one is known as Huss's Easter Hymn, "Jesus Christus unser Heiland," with its original and very characteristic melody; the other, "Ich ruf zu dir Herr Jesus Christ" ("To Thee, O Lord, I send my cries").

As early as 1501 a hymnbook was published, a copy of which can be seen in the Bohemian Museum at Prague, containing eighty-nine hymns in the Bohemian language, fifteen being composed by Bishops Matthias of Kunwald and Luke of Prague. Hence the Moravian Episcopal Church was the first among the Protestant churches to publish a hymnbook. In 1504 another was issued in the Bohemian language from the press, under the editorship of Bishop Luke of Prague. In 1531 it was followed by the first edition of the same in German by Michael Weiss. Of this collection Dr. Martin Luther himself says, "It pleases me well and is the work of a good poet." In the course of the sixteenth century another edition was published in Polish, Bohemian and German, the latter containing the tunes and the hymns. Dr. Burney, in his "History of Music," states that he had in his possession a copy of this German edition of 1538 printed at Ulm, which was given to him at Hamburg by Karl Philipp Emanuel Bach, out of the library of his father, the celebrated John Sebastian Bach; the title of this book was as follows: "Ein hübsch neues Gesang-buch" ("A fine new hymn book").

The hymns of the Brethren were the power in the Church and State. They gave life to every possible form of public worship, were sung in the homes of the nobles and of the peasants, presenting the Gospel in strains that captivated thousands of hearts in the Roman Catholic Church. Of the estimation in which these hymns and the psalmody of the ancient Brethren were held by the Reformers, many proofs might be given.

The First Noteworthy Chorales

During the years 1722 and 1724 the immigrants from Bohemia and Moravia assisted in the renewal of the Unity of Brethren and for ten consecutive years constituted the most influential portion of a congregation upon the estates of Count Zinzendorf. Zinzendorf was a most prolific hymn writer and composer of merit. Under his patronage the ritual of the Moravian Episcopal Church took its form along musical lines, though it was not until the latter part of the eighteenth century that Moravian chorales of real merit were produced.

The peasantry or common laborers were among the Moravian refugees, not endowed, as one might suppose, with artistic gifts and talents, however loyal to the ritual, doctrines and customs of the mother church. The sources from which they had

to draw were not extensive, mostly those they cherished in their own memories. Few, if any, of their hymns remained, most of them being destroyed during the Bohemian Anti-Reformation. Some chorales were privileged to survive. Among these were two by Bishop John Augusta, Bishop of the Brethren's Church, "How amiable Thy habitations are" and "Praise God forever," together with eight chorales by Michael Weiss.

When the refugees took possession of their promised land they began their march into exile by song. They were true lovers of music, their services were most inspiring, especially the song services and evening liturgies. Here the interpretations of the music of the church was not strictly confined to the organist, choirmaster and choir, but the congregations also were taught to give expression to the deeper emotions expressed in sacred music.

A distinguished servant of the Church, compiler both of the hymn book and the tune book in general use in the German congregations of the Church was Gregor. His masterpiece, "Herr, Herr Gott," which was regarded by the Dom Chor at Berlin as the best Moravian anthem, was published in the early part of the nineteenth century. Another of his compositions popular in the church and school is the beautiful advent antiphony, "The Hosanna." Many of his excellent hymns, 106 in number, and appropriate anthems for festivals and other occasions are found in the collection of anthems of the Unitas Fratrum, edited by Rev. Christian Ignatius La Trobe. Rev. Christian Ignatius La Trobe, born 1757 and died 1836, perfected the work which Gregor began. Although La Trobe never followed music as a profession, he studied and composed both instrumental and for the voice. Three of his sonatas were dedicated to Haydn, who approved of them and six arias. He edited the first English edition of Moravian hymn tunes, but his most important work was the publication of his "Selection of Sacred Music" from the works of the most eminent composers of Germany and Italy, in six volumes. This work was the first to bring many fine modern compositions before the British public. His published compositions include "The Dawn of Glory" in 1803, "Anthem for Jubilee of George III" in 1809; anthems by various composers in 1811, "Original Anthems" in 1823 and a "Te Deum" performed in York Cathedral.

The American Moravian Composer

American Moravians lay special emphasis upon the compositions of their own hymn writers; foremost among these is Rev. John C. Bechler, his hymn tune, "Bechler," set to the words "Sing Hallelujah, praise the Lord," overshadows all other of his productions, a tune expressing the real triumph of the Christian faith. This is one of the best, if not the most inspiring of all chorales used in the Moravian church. Peter Wolle may be mentioned as a publisher of a single line tune book, 1836. Among his anthems was "Sing Hallelujah, Christ doth live." Rev. Francis Hagen's most beautiful "Morning Star," used when Christmastide is ushered in, is distinctively Moravian. Among the earlier American Moravian musicians and composers who deserve notice are Bishop John Herbst, Bernard A. Grube and Theodore Wolle; the latter was organist of the Bethlehem congregation for many years. A copyrighted anthem worthy of special mention, "Asleep in Jesus," is by him.

One of the most prolific of American Moravian composers is Massah M. Warner, for many years a prominent organist of Philadelphia, for some years the organist of St. Luke's Episcopal Church at Germantown and for twelve years organist of Woodland Presbyterian Church of Philadelphia, the favorite pupil of Hans von Bülow. He was a God-fearing genius, with strong and deep religious convictions, opposed, however, to the false notion that a good musician must be a Bohemian. He was musically conservative, although his productions are decidedly not of the choral type, nor can they properly be termed anthems, yet they have a style of their own which has won popular favor in the Church and especially in the Sunday-schools. His splendid arrangement of "Lift up your heads, O ye gates" is especially adapted for the season of Advent, Epiphany and Palm Sunday. His arrangement of the "Lord's Prayer" is beautiful and inspiring



Dr. William A. Wolf

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BOSTON, Sept. 16.—The Boston Music School Settlement opened for its second season last week with an enrolment of 105 and a waiting list of more than one hundred. There are twenty-seven teachers. There are classes in sight-singing, harmony, musical history, besides instruction in the various instruments. Among the other activities there will be pupil and faculty recitals and a series of concerts representing the music of all nations.

Dr. Wolle's Splendid Work

Probably the greatest genius of the American province is Dr. J. Fred Wolle, born at Bethlehem in 1863, the son of a clergyman descended from several generations of musicians. Though not a prolific composer, there is a depth and dignity to his compositions which attracts, as is plainly visible in the chorales "Palmarum," "Advent," and "Dies Iræ."

"While our own Moravian music, together with music appropriated from other sources, justly called our own, may not be extensive, the present generation has in its music a noble heritage, and in conclusion we, as Moravians, renew the pious wishes of our fathers, as set forth in every edition of the hymnbook since 1780. May all who use these hymns experience, at all times, the blessed effects of complying with the apostle Paul's injunction (Ephesians v, 18 and 19): 'Be filled with the Spirit, speaking to yourselves in Psalms and Hymns, and Spiritual songs, singing and making melody in your heart to the Lord.' Yea, may they anticipate, while here below, though in an humble and imperfect strain, the song of the blessed above, who, being redeemed out of every kindred, and tongue, and people, and nation, and having washed their robes, and made them white in the blood of the Lamb, and are standing before the throne, are singing in perfect harmony with the many angels round about it (Rev. v, 9-14), 'Worthy is the Lamb that was slain, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing, for ever and ever. Amen!'"

Pianist Husband of Princess Louise to Seek Divorce

ROME, Sept. 10.—Enrico Toselli, the pianist and husband of the exiled Crown Princess Louise of Saxony, has decided to bring suit for divorce, having been influenced to this decision by the determination of his wife to publish her memoirs. Toselli says he is tired of scandals and was unsuccessful in warning the Princess not to publish the memoirs. He says he has wired his wife asking that she return their child, a son born three years ago. The Princess first came into notoriety through her elopement with Giron, the tutor, who later deserted her.

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NEW MUSICAL PUBLICATIONS

THE study of harmony has progressed during recent years at a pace that would indicate a desire on the part of modern theorists to keep in step with the tremendous innovations of our contemporary composers. Within three or four years a number of theoretical treatises have been published, all of them attempting to rearrange and re-establish forms and principles, which our fathers and grandfathers found laid down for them and which they accepted without further inquiry. We of the present day are more restless, more eager to seek into the why and wherefore of established systems, and it is for that reason that theoretical works of an iconoclastic nature should appear.

William Alfred White, who has already written a number of books pertaining to the study of elementary harmony, has recently published through the press of Silver, Burdett & Company a work which he calls "Harmonic Part-Writing,"* which he further describes in his preface as intended "to give a mastery of the foundation of all composition—four-part writing." The preface is really a preamble to the book and in it Mr. White gives a clear and rather original exposition of the points in which his presentation of the material differs from works which have gone before him. This section is remarkably definite and the reader can find nothing that does not seem logical and excellent in it. There are those who will feel annoyed at the remark, "Another fault of the older system is that it tends to decidedly unmusical thinking" and the author's assertion that he has given in the work "a complete substitute for the figured bass." On studying the chapters that follow the reader will be convinced that Mr. White has come as near doing so as anything that can be imagined and that his system is a highly ingenious one.

*HARMONIC PART-WRITING. By William Alfred White. Cloth, 174 pages. Published by Silver, Burdett & Company, Boston, New York, Chicago.

The divisions of the book are eight parts and an addenda. In them the author takes up in order "Triads in Close Harmony," "Triads in Open or Dispersed Harmony," "Inverted Chords," "Dominant Seventh Chords," "The Diminished Seventh Chord," "The Secondary Seventh Chords," "Ninth Chords," "Chords of the Augmented Sixth," and "Chords of the Eleventh and Thirteenth." Throughout the book one finds ideas that show a wide-awake and live attitude on the part of the author; he has studied the works of the standard authors on the subject and his complete acquaintance with them has enabled him to devise the system which he advances. While space does not permit of a detailed review of the most attractive features in the book, it seems necessary to mention Mr. White's method of indicating "Chord-numerals." They are done by writing Roman numerals, showing what degrees the chord has as its root. Inversions are indicated by the letters "a" and "b" under the numeral, in this way: a which signifies that the chord is founded on the tonic and has as its lowest tone the Third. Seventh-Chords are marked I', II', etc., and ninth-chords by V' and I', as the case may require.

It is all highly interesting and filled with new bits of suggestive reasoning that cannot fail to be helpful to the ambitious student. Those who have been brought up on Richter and Prout may rail at the novel presentation of the subject on the ground that what has been accepted for years back must be worth while and should be accepted to-day. American composition is taking on proportions at the present time that indicate the establishment of a distinctive American school, and toward this there can be nothing more desirable than an active and up-to-date line of thought on the part of the American theorist who figures largely in shaping the destiny of the American creative product.

MUSIC-MAKING AS A PERSONAL BEAUTIFIER

THERE is no instrument, no form of music making, that has not a direct effect on the health and beauty of the performer, and an effect most beneficial.

A few years ago a certain young French girl was told by her physician that she was in the first stages of tuberculosis; that she must stop work and devote all her time and attention to regaining her health. To while away her time she took up the study of the flute. In a few months she noticed a startling improvement in her general condition; her chest seemed expanded, she breathed with less difficulty, all her symptoms subsided. The doctor told her it was the flute that had done the good work.

Of course, flute playing is not a panacea for consumption. It would be nonsense to claim any such thing as that. But it is a good thing for the sufferer from asthma, chronic bronchitis and chronic influenza to look into. And the healthy woman has much to gain from the same accomplishment. She will see, as she continues playing the flute, her neck and throat round out and become beautiful, her chin take on the pretty oval that some have called the "flute-player's curve" and her hands learn grace through the agility of her fingers.

And the violin! Did you ever see a violinist—even a man—without beautiful arms? It is well-directed, rhythmical exercise that develops any portion of the body. It is not only the right arm that is thus developed, but the left also, since the task of holding the instrument in the correct position is a delicate one, requiring nice adjustment and regulation of the muscles and producing just sufficient strain for exercise and development. The fingers also share in the general improvement.

But the real finger beautifier is the piano. Watch a pianist's fingers; they are long, tapering and slender. Do you think that they must necessarily be so if she is to learn to play—that there is a "pianist's hand"? No; that is an exploded theory. Her fingers were just like yours before she started, my stubby-fingered friend, but she lengthened them and tapered them and made them slender by her playing. Isn't there a hint there for you?

Do you want to have beautiful shoulders and a lovely back? Then, if for other reason, learn to play the violoncello. A French magazine recently took up the question of whether a woman can properly play the cello, and decided that she certainly can do so, if she will hold the instrument in front of her knees and not between her legs, in the ugly, sprawling attitude that men assume. The constant stooping, combined with rhythmical movement of the bow, is as good as a course of beauty treatments for the back. The cellist need never hesitate to appear in evening dress; she will always look her best, and she will have her instrument to thank for it.

Only a word need be said as to the beautifying effects of singing; singing lessons are often prescribed as a means of developing the neck and throat. There never was a singer yet who did not have a lovely neck; or a whistler, either, for that matter. All that is needed is regular and sufficient practice.

I should not like to go on record as advocating the learning of some form of music-making simply for its beautifying effects. Music is too high and holy an art to be thus employed. But for those of us—and that means nearly all of us—who have music in our souls, it is gratifying to know that the inward beauty will be matched by outward beauty also, through the medium of the art we love.—*New York Press*.

Organist Searle Assisted by Heinrich Meyn in Recital

Chester B. Searle, the composer and organist, gave an organ recital on September 11 in Onteora Church, Onteora, N. Y., with the assistance of Heinrich Meyn, baritone. He played Guilmant's "Marche Religieuse," Rheinberger's "Monologue," Grieg's "Morgenstimmung," Wely's "Andante in F," Massenet's "Meditation" and the prelude to the third act of "Lohengrin." Mr. Meyn, who was in splendid shape, delighted his hearers by his refined and musically renderings of an aria from the "Messiah" and Gounod's "Répétitif."

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Charlotte Lund's Advice to the Vocally Ambitious—Teacher as Well as Pupil Needs Time to Produce Results That Count—Better to Study Abroad—Recital Platform vs. the Operatic Stage



ATS, they say, are home-loving animals. At least it is legendary that a cat always belongs to the home and not to the owner, but I suppose there are exceptions to this rule as there are to all others. There must be, for how otherwise could "Nedda," who belongs to Mme. Charlotte Lund, the American soprano, be present in her New York apartment when I called? The homes of operatic and concert artists in this unrestful age are legion and Mme. Lund has been no exception but there was the cat! Perhaps cats love comfort and artistic surroundings just as much as people and, if this is so, "Nedda" chose well for there is in New York no more home-like or charming abode for a musician than Mme. Lund's apartment which, as she says, she rented because the janitor told her to "look at the fine view of the Bronx!" But no matter. There was the artistic apartment, the cat to make it all the more home-like, and Mme. Lund, who talked most interestingly about music and musicians.

"First, I want to pay a tribute to my master, Jean de Reszke, and correct some erroneous ideas concerning him," said Mme. Lund. "It is natural, when a great artist like de Reszke begins to teach, for the scoffers to say that while he may be a great artist he has not the teaching faculty. Very often these scoffers are rival teachers. In the beginning their words may have effect, for no teacher can hope to have success, to turn out great pupils in less than four or five years. Jean de Reszke has been teaching only eight years and yet just look at the artists he has turned out in that time. There are Saltzman-Stevens, Maggie Teyte, Lucille Marcel and Rachel Frease-Green. Then Slezak owes much to him, for he spent an entire year with de Reszke. Then, too, there are Guardabassi, Edvina and many others."

Give the Teacher Time

"No one can get a great master's method without giving him time to experiment. There may be teachers who have the one infallible method and who claim that it may be applied to all alike, but, after all, teaching voice is not the application of one sure method but the diagnosis of vocal troubles and the application of the necessary remedies. Each pupil comes to the teacher with different faults and needs different treatment and the teacher's first work is to diagnose the case properly. This takes time and means a study of the

pupil's individuality. No great teacher has a method; he has only common sense. This de Reszke possesses in a marvelous degree.

"But, even with this ability, no teacher can turn out an artist in less than three or four years. There is in New York now a teacher who took ten lessons of de Reszke and twenty lessons from an assistant and who now advertises that he teaches the de Reszke method. This is nonsense. In the first place there is no de Reszke method and in the next place no great work can be done in so short a time.

"The pupil should choose the right teacher in the first place and then stick to him until he has had the time to accomplish results. If one goes to a teacher in the first place one should certainly have the confidence of his convictions and remain. In choosing a teacher, do not look for method but for the power of teaching, a power which such a master as de Reszke has in a large degree. I spent four years with him and the first years were terrible. In the process of making over the voice it is inevitable that there should be many days of misery and doubt and I shall never forget my experiences, but the results justified the ordeal through which I passed.

"Best to Go Abroad"

"There may be just as good teachers in America as there are in Europe. In fact, I have no doubt of it, and yet I believe that it is best to go abroad to study. One must be away from one's friends, must be thrown on one's own resources if the best work is to be done. The singer must learn languages and there is no better way of doing it than living where the language is spoken. In order to sing songs and operas as they should be sung one must have had experience, have suffered. Even being home-sick is a part of the musician's education! Unless one suffers, unless one runs the whole gamut of the emotions, one cannot interpret the great songs. Send the young pupil abroad, put him on his own resources and then let him sink or swim. There is no other way to be a great artist than to pay the price! The most happy condition may be that of mediocrity but, personally, I must be a great artist or nothing!"

"There is no such thing as a débüt, speaking strictly. No artist ever made a lasting success on his first appearance. For the first few years every appearance is a first one, a débüt, and it takes many to make the artist. Some people look at a débüt as a matter concerning only the critics and the public, but, to me, a débüt is matter of my own education. I think that one may consider a first appearance a success if one is able to walk on and off the stage without falling.

"I shall never forget my Paris débüt at the Salle Gaveau. I do not think that

I did myself justice in my singing, but, at least, I got on and off the stage without any accidents. Every appearance since then has been of value to me in my work and I have gotten beyond the stage where it takes courage to appear and can really think of my work. A real artist is one who can go on doing these things and all the time grow artistically.

Foreign Critics More Sympathetic

"The critics abroad are more sympathetic and helpful than our American critics probably because Europe is the land of débuts. The criticism here is too general. Over there the critic dissects the program and speaks more particularly of the singing of each song and is thus of help to the artist. A real artist is one who can read these criticisms and profit by them, for the critic has the viewpoint of the audience plus his special training for his position.

"The singer should read the bad as well as the good criticism, for it is by this

have a comprehensive notice, at least, whether she is good or bad, for then she can estimate her ability as viewed by a third person.

"In coming to America I tried to avoid all sensational advertising because I wanted my work to tell the story. I have tried to develop my voice and my art along the best possible lines, and I believe that I will succeed here. At least I have the successes of one season back of me, for wherever I sang they engaged me for a return appearance, and, after all, it is the second recital which counts. Artists who come with big reputations do not always stay, and it is the artist who stays who adds to the musical culture of the country.

Preference for the Recital

"All the singers who return from Europe want the prima donna label, for an operatic reputation means much in America. Personally, while I like opera and will return to Europe next season to close some engagements which are now being negotiated, I feel that the recital is the more sincere form of art. In opera it is all climax; in recital every note and every syllable must be sung with a definite idea back of them. My first operatic appearance, after I had done much concert work, taught me that the art of the recital was too fine for the operatic stage. The two cannot be mixed; it must be the one or the other. After singing opera one should devote at least a month to hard study before singing again in recital.

"While the work of the recital artist is more satisfactory artistically, there is no blaze of glory about it. I like it better, too, because after a recital I can meet my friends immediately and hear their compliments, while when one sings an opera one must wait until the war-paint is off and the costume changed and the enthusiasm has died out of the opera house over a dimly-lit stage, cold and cheerless.

"Though I am interested in all my recitals, I am more interested in my recitals before college students, for in them I feel that I am doing something worth while. I have made special efforts to prepare programs, especially of French songs, which are educational, and I shall sing them for many schools. Then I shall have my tours of Canada, the Pacific Coast and the Middle West, so I shall not be idle this year."



Charlotte Lund, the American Soprano, as "Marguerite" in "Faust"

means that artists are made. I have no use for the scathing criticism which passes in this country for a sign of erudition. I'm really sorry for the critic who cannot fix his attention on the various numbers of the program, but who must, after hearing one or two songs, write a vague and denunciatory notice because it is not safe to do anything else. Neither can I see why the newspapers should give a half-column to the crying of a baby at a recital in place of devoting the space to the artist and her work. The critic is often the one who decides for the singer whether she is to continue or take up some other work, and it is not fair when she has the courage to stand up and give a recital at an almost prohibitive expenditure of time and money to dismiss her with a few lines. She should

Musical by Lhèvinne Pupils

BERLIN, Aug. 30.—Joseph Lhèvinne gave another very interesting musical for his advanced pupils last week at his villa at Wannsee, near Berlin. The concert was followed by an "afternoon tea," at which many prominent people appeared. This was the program:

Large Appassionata (from the Sonata op. 2, No. 2), Beethoven, Mrs. H. Knapp; Sonata, op. 28, Beethoven, G. McManus; Concerto, D Minor, MacDowell, Miss M. Pierik; Concerto, E Minor, Chopin, Miss J. Weiskopf; Etude C Minor, op. 25, and Scherzo, B Minor, Chopin, L. Goodman.

New Tennyson Arrangement for Bispham

David Bispham will include in his programs for the coming season an arrangement of Tennyson's "Lancelot and Elaine," with music by Mrs. Ada Weigel Powers. Mr. Bispham will give this work at his annual song recital in Carnegie Hall, New York, on October 29.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

THE house of Edward Schuberth & Co. issue three new piano pieces by Bradford Campbell.* Mr. Campbell, who has written sacred songs of real musical worth, an achievement in itself, shows in these compositions a fine sense of piano writing and a good flow of musical ideas.

The first, Valse-Arietta, op. 64, is a dainty allegro grazioso in A Major, $\frac{3}{4}$ time, with a melody of much charm, harmonized with appropriate coloring. The C sharp minor portion shows an able command of flowing counterpoint and is well written throughout. The first theme returns and closes the piece in admirable fashion. It is dedicated to Tali Esen Morgan, the New York choral conductor.

A Polka de Bal, op. 65, is a light bit of writing, containing nice harmonic touches here and there without any attempt at being serious. The middle section in D flat major, common time, is interesting; though the workmanship surpasses the thematic material in it, it is a creditable piece of work and worthy of attention. It is inscribed to Mark Andrews, the organist and composer.

A Scherzo-Etude, op. 66, completes the group. It is a charming Presto in G major, $\frac{3}{4}$ time, and nicely conceived for the piano. The material employed is attractive and the short interlude in B flat major affords adequate contrast to the first subject. The ending is clever and exceedingly well managed from the pianist's standpoint. It bears a dedication to Will C. Macfarlane, organist of St. Thomas's Church, New York.

A NEW edition of Liszt's "Frédéric Chopin,"† translated into English by Martha Walker Cook, has lately been brought out by the Oliver Ditson Company. The appearance of this volume is not untimely and as the translation is in every respect an excellent one there is cause for congratulation. Mrs. Cook has prefaced her work with an interesting and appreciative little essay on Liszt's book, of the value of which she has formed a fairly judicious estimate. The only drawback to the edition is the exceedingly small print which tries the eyes severely after a few pages.

WILLIAM ARMS FISHER, an American composer who has written songs that deserve to be heard far more frequently than they are, has recently brought out through the Oliver Ditson Company a new one entitled "An April Violet."§ It is gratifying to come across a song of this kind in these days when even prominent publishing houses issue such incredibly large quantities of sheer trash in the way of song literature. Mr. Fisher's composition is by no means a pretentious affair, but it stands, on the other hand, far above the conventional product. There is delicacy and real charm of melody in the "April Violet" and the harmonization, if not of the most revolutionary and *fin-de-siècle* brand, is not by any means devoid of pungency. As a whole the song is not unsuggestive of Edward MacDowell, but this is far from being to its disadvantage. The vocal part offers no trouble-

*Valse-Arietta. For the Piano. By Bradford Campbell, op. 64. Price 60 cents. POLKA DE BAL. For the Piano. By Bradford Campbell, op. 65. Price 65 cents. SCHERZO-ETUDE. For the Piano. By Bradford Campbell, op. 66. Price 60 cents. All published by Edward Schuberth & Co., New York and London.

†FRÉDÉRIC CHOPIN. By Franz Liszt. Translated into English by Martha Walker Cook. Cloth, 202 pages. Oliver Ditson Company, Boston, New York.

§"AN APRIL VIOLET." By William Arms Fisher. Published by the Oliver Ditson Company. Price 50 cents.

The Distribution of Pianos

Alfred Dolge points out in his new book, "Pianos and Their Makers," that an American city, with a population of 100,000, can, and does, buy more pianos than any South American republic with 2,000,000 inhabitants, of which only a small fraction have money enough even to buy shoes. Australia, with its 5,000,000 people, does not take over 3,000 pianos per year. Japan is

beginning to make its own instruments, while China, with a population of over 400,000,000, buys hardly any pianos. The progress of musical culture, European style, in Japan is indicated by the fact that there is one company in that country which now has an annual output of about 600 pianos, 8,000 organs and 13,000 violins, most of them being patterned after European and American models.

some obstacles and there is every reason to believe that the song will find favor.

THE "Third Series of Compositions and Arrangements for the Organ," published by the Ditson press, contains three splendid examples of American organ composition, the work of James H. Rogers, of Cleveland, Ohio. They are Berceuse in A Major, Second Toccata in C Minor and a Sortie in F Major||

In the Berceuse Mr. Rogers has written with a melodic flow that is distinctly pleasing, grace and charm characterizing the themes employed. The working out of the main subject is well done and the middle section, in which a theme is taken through A minor, E major, E flat major, A minor returning finally to the original subject in A major is the work of a musician of marked ability. It will make an offertory that cannot meet with anything other than success.

The Toccata in C Minor is hardly as satisfactory, though it contains moments of great interest. The Introduction-Maestoso is a fine piece of writing, while the theme proper of the toccata is not as good. The E flat major theme is lyrical and is nicely managed, with a few harmonic touches that add greatly to the value of the work. It is dedicated to Warren R. Hedden.

The Sortie in F Major is again excellent. Virile and noble in style, it sets out in its very first measure to do what the composer has planned. The opening theme is a good one, *Vivace ma non troppo*; a *Meno Mosso* section in B flat major presents the second theme. This is then developed and leads to the return of the first theme, thus completing the three-part song form. The *Meno Mosso* returns for four measures and is then followed by the final *Vivo*, a coda which rushes to its close in brilliant style. It is not difficult.

CHARLES GILBERT SPROSS, who has won much success as a writer of songs of real musical value and still strong in their appeal to the public, has a new song "Ishtar"** to a poem by Alfred H. Hyatt. It is described as "An Assyrian Love-song" and with utmost fidelity has the composer voiced the Oriental character of the poem in his music.

It has melody, lovely, spontaneous and individual and the harmonic scheme is also interesting. A figure, Oriental in contour, is suggested in the prelude of four measures, which open the song, and it reappears in the song from time to time with telling effect. The ending on "Ah" is well conceived, the piano part blending beautifully with the voice and closing the song in excellent manner. It is dedicated to Frederick Gunster, the tenor, who is said to be retiring from the field to assume new duties in the South.

A PLEASING little song is "Somebody"† by Helen Wilkinson Dyckman, the poem by Robert Burns. It is straightforward and unaffected and has a touch of Scotch color in it, the melody being refined and natural. It is exceedingly vocal and should be of service to concert singers, in search of simple novelties.

||BERCEUSE IN A MAJOR. For the organ. By James H. Rogers. Price 60 cents. SECOND TOCCATA IN C MINOR. For the Organ. By James H. Rogers. Price 75 cents. SORTIE IN F MAJOR. For the Organ. By James H. Rogers. Price 60 cents. All published by the Oliver Ditson Company, Boston, Mass.

**ISHTAR. Song by Charles Gilbert Spross. Published by the John Church Company. Price 60 cents.

††"SOMEBODY." Song for a high voice. By Helen Wilkinson Dyckman. Published by G. Schirmer, New York. Price 50 cents.

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"Jota Aragonaise" and "Bolero and Finale," from the above, to be given by Willow Grove Orchestra Aug. 15.

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In the success of Mme. Birdice Blye, the Chicago pianist, pupil of Anton Rubinstein, there is evidence that America is loyal to its own artists. Mme. Blye is in constant demand for recitals by leading musical clubs, universities and societies in all parts of the country, and, for the approaching season, the indication is that she will have difficulty in filling all the engagements sought from her. She will open this, her third American tour, in Virginia and West Virginia, early in October, and, after that, will give recitals in North Carolina and Maryland on her way to Washington and New York. A tour of the Middle West will follow the Eastern engagements and, after the holidays, she will make a Southern tour, to be followed by further engagements in the East and West. She has but few open dates still to be filled to complete the number of recitals she cares to give up to the end of next June.

Mme. Blye has gained repeated successes in the European music centers as well as in the principal cities of this country. Her audiences in the European countries have been largely composed of personages of rank and those distinguished by achievements in the world of art. She appeared many times before the royal families of England and Germany and, in fact, was first commanded to play before them when she was only ten years old. Even at that early age she aroused enthusiasm by her playing in orchestral concerts and recitals in London and on the Continent. Mme. Blye has played before two administrations at the White House in Washington.

Mme. Blye's programs include the greatest classical works as well as the best mod-



Mme. Birdice Blye

ern compositions. She is a recognized authority on MacDowell and she will play the "Keltic Sonata" again this year. She has also had requests for the "Sonata Eroica," which she has given in more than seventy recitals. On one occasion MacDowell wrote to her: "I want to express to you

my keen appreciation of your devotion to the MacDowell music. Quite aside from anything else I realize what hours of intense work you must have given to the 'Sonata Eroica' to have made the great success with it that you have. My warm thanks."

FINE ENGLISH VOICES**Hammerstein Discovers Them and Contemplates a Production in English**

LONDON, Sept. 16.—The course of rehearsals of Oscar Hammerstein's new opera company has convinced the impresario of the excellence of English voices and has turned his mind to a consideration of the production of a grand opera in English.

"Altogether," says Mr. Hammerstein, "I have now one hundred and twenty-five singers in my purely English contingent. Among these there are several—especially among the women—for whom I can prophesy great futures. In my investigations I have found in the British singer a rare combination of what I call the essential qualities for great singing, namely, voice, heart and brain; the ability to sing, first of all, the gift of heart-expression, and the talent to use the two foregoing qualities.

"Moreover, the English language as it is spoken here approaches nearer in its intonation and vocalism to the romance languages. It is not guttural like the German, nor is it nasal like the American. The matter of producing a grand opera in English is now engaging my attention. In my opinion England has long concealed the fact that she can produce vocal artists of the highest quality."

Mr. Pilzer Comes to the Aid of the Russian Orchestra in Pittsburgh

When the Russian Symphony Orchestra found itself without a concertmaster last week at the Pittsburgh Exposition, a telegram to New York brought Maximilian Pilzer to their aid. Mr. Pilzer, who was concertmaster of the orchestra a few years ago, has established an enviable reputation in this capacity. He acted as concertmaster in Pittsburgh and also appeared with the orchestra as soloist, playing the "Prize Song" from "Die Meistersinger" of Wagner, paraphrased by Wilhelmi, and the D Major Polonaise of Wieniawski, winning immediate favor with his hearers. He returned to New York on Sunday and played with the Volpe Orchestra in the park on that day and on Wednesday. He will re-open his New York studio this week and expects to have a large class of pupils, which will occupy much of his time.

Clara Munger Returns to Boston

[By Telegraph to Musical America]

BOSTON, Sept. 13.—Clara Munger, Boston's distinguished teacher of singing, returned to-day from Europe on the *Franconia*, accompanied by Priscilla White, teacher in Boston and at Dana Hall, Wellesley, and Helen Goodrich, teacher at Lasell Seminary. Miss Munger spent most of her time in Paris with her pupil, Mary O'Rourke, and at Lake Geneva, Switzerland. She reports excellent progress made by Miss O'Rourke, who is planning to study dramatic action under Coeni, of the Oscar Hammerstein forces in London this season. Miss Munger will spend the next two weeks in Auburndale and will open her studio October 2.

PAULO GRUPPE WINNING NEW LAURELS ABROAD

Alfred Hertz Compliments Young Cellist on His Performance in Berlin

Paulo Gruppe, the Dutch-American 'cellist, is now in Germany and will be heard during the current month in Munich, Sunderhausen and Berlin. In the first two he will appear with a large orchestra and in the last he will have the assistance of the well-known pianist, Frederic Lamond. Mr. Gruppe recently played before Alfred Hertz of the Metropolitan Opera House and the great conductor expressed himself as deeply impressed with his playing. Wolff, the German impresario, was also much pleased. Other eminent musicians who have been charmed by Mr. Gruppe's work are Maurice Renaud and Lina Cavalleri.

During the London season Gruppe won many new friends. He returns to America this Fall and will make a tour lasting from November till the following Summer. He will be heard in concerts and recitals in Newark and Montclair, N. J., Cincinnati, Columbus, Cleveland, Defiance, Canton and Hamilton, O.; Lansing, Bay City and Flint, Mich.; Buffalo, Rochester and Brockport, N. Y.; Cedar Rapids and Grinnell, Ia.; Kansas City, Mo., and Topeka, Kan. Negotiations are on for appearances with other orchestras and announcement of these will shortly be made. After his tour through the East and Middle West Mr. Gruppe goes to the Pacific coast to fill engagements from Pasadena, Cal., on the South to the extreme Northwestern borders of British Columbia.

Before returning to America Mr. Gruppe expects to play in Paris.

Women Supplant Union Musicians

BOSTON, Sept. 12.—Following the refusal of Julius Cahn, of New York, manager of the Salem and Empire Theaters, of Salem, to grant the demands of the orchestras to increase the number of instruments to seven pieces, the orchestras at both theaters to-day were replaced by orchestras composed of young women. Mr. Cahn's refusal to heed the demands of the musicians is backed by prominent officials of the Musicians' Union, of which the strikers are members.



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BERLIN CONCERT SEASON OPENED

Choral Society Provides Inaugural Attraction—A New Chamber Music Organization—Eleanor Spencer's Touring Plans—Success of Courtland Cooper's Pupil

BERLIN, Sept. 7.—Three of the best-known artists of Berlin musical circles have organized a trio to be known as the "Berliner Trio." The members are Professor Mayer-Mahr, pianist; Professor Dessau, concert-master of the Royal Orchestra, and Professor Heinrich Grünfeld, the Prussian court 'cellist.

The first production of the fantastic ballet, "Princess Hyacinth," by Oscar Nedbal, conductor of the Vienna Tonkünstler Orchestra, took place last week in the Czech National Theater of Prague. A private telegram informs us that the work, with its picturesque decorations, splendid costumes, insinuating melodies and brilliant instrumentation, had a pronounced success.

Alexander Heinemann has been engaged as soloist for one of the concerts of the Philharmonic Choral Society in the first half of the coming season.

Teresa Carreño, the pianist, will be heard on September 25 in her first recital of this season.

Before his quarrel with the singer, Grete Forst, had had time to cool, Director Gregor, of the Vienna Royal Opera, became involved in a new controversy with the singer, Lucie Weidt. It seems that, on account of an indisposition, Mme. Weidt began her vacation in July, several days before the stipulated date. When she returned she was informed that she was under penalty of a fine amounting to 3,500 crowns. This resulted in a violent alteration. Gregor's battles, considering the comparatively short period during which he has held his present position, have been markedly numerous.

A Modern Composer's Peril

Arnold Schoenberg, the Vienna composer, whose ultramodern compositions have created a sensation—his symphony "Pelléas and Mélisande" in the Friedo concert last Winter occasioned much excitement—has found himself obliged to give up his domicile in the Austrian capital and to take refuge in Munich. The blood-curdling story runs thus: In the house inhabited by Schoenberg, there lives a man who labors under the misapprehension that it is his duty to kill the composer. The otherwise perfectly sane person always becomes furious at the sight of Schoenberg and immediately threatens him in word and gesture. Composers, especially ultramodern ones, are, as we know, never the most welcome neighbors, and have been known to awaken the anger of other inhabitants in the house; but that their practical executions at the piano or organ should have the effect of driving a fellow-man to such a dangerous state of insanity is certainly unusual, and proves that never dreams of possibilities are in store for the musical impressionist. It is reported that Schoenberg intends to settle in Berlin.

Eleanor Spencer, the young American pianist, will begin her concert work earlier than usual this season. Her tour starts in Holland and will include Amsterdam, The Hague and Utrecht. In the latter city, as the soloist of the Beethoven Festival, Miss Spencer will play the Beethoven concerto in C major with the Festival Orchestra under Conductor Hutchener.

Owing to Miss Spencer's brilliant London success last June under Nikisch, she has been engaged for another London recital on November 3. She has been further honored by being chosen by Director Mengelberg as soloist for the Liszt Festival in Amsterdam on November 10.

Berlin has a new concert hall, which, although not very large (seating capacity 200), is very well adapted for soloists and conservatory commencements. This hall has been constructed by the firm of Karl Simon in Steglitzer Strasse, 35, and has received the name of "Harmonium Saal."

The overture to this year's Berlin season was performed on Wednesday in the Philharmonie, where the Essener Male Choral Society gave its first concert of the year. This male chorus under its very able leader, Mathieu Neumann, proved itself an

organization of excellent vocal material, which, for the most part, has been splendidly trained in ensemble work. The only unsatisfactory feature was represented among the tenors, whose voices in the higher registers seemed rather shrill. But the general impression produced was artistic in the very highest sense, so that the assisting soloists had no easy task to distinguish themselves. The baritone of the Cologne Opera, Tillmann Liszewsky, seems to be more adapted to the broader style of operatic singing than to the more intimate Lieder. That very estimable pianist, Egon Petri, played Beethoven's "Mondschein Sonate."

Another American Teacher's German Success

Mlle. Hernady, a "star" pupil of J. Courtland Cooper, the American voice teacher, who has met with extraordinary success since he came to Berlin two years ago, has been engaged under most favorable terms for the German National Theater in Prague as dramatic soprano for a period of six years. His teacher is all the more proud of this splendid success of one of his favorite pupils, because Mlle. Hernady, who enters on her duties as a beginner, has studied with him for but eighteen months. Mlle. Hernady's voice is a dramatic soprano of unusual power and a range including three octaves.

In a Greek manuscript of the fifteenth century, containing the "Plutus" and "Clouds" of Aristophanes, the investigator, Walker, has found a series of alphabetical characters, spaced out and marked in red. Walker considers that they represent a transcription of musical notes. The historian, Reinach, does not think, however, that this musical text can give us any enlightenment as to the antique melody in which the chorus of the "Clouds" was sung, but is of the opinion that we have here a kind of music script which was customary in the Occident during the Middle Ages after the eleventh century. According to this ancient standard Reinach has endeavored to produce a music in modern script, and, in this attempt, according to the leading authorities, has unquestionably been successful.

Michael Balling, the new director of the Buda-Pesth Court Opera, is meeting with general opposition in his new position. The reason is that the public is losing patience over the enormous influence enjoyed by the two directors and the antisemitic intrigues of a certain favored clique. This opposition has resulted in one scandal after another, with the ultimate result that the opera is at present boycotted by the entire aristocracy, the wealthy financial circles and other families making Buda-Pesth society. It is no secret that Balling has definitely decided to tender his resignation.

O. P. JACOB.

PHILHARMONIC FOR BALTIMORE

New York Orchestra Scheduled for
Three Concerts

BALTIMORE, Sept. 18.—The New York Philharmonic Orchestra will give three concerts in Baltimore this season at the Lyric. The dates have not been finally determined, but is probable that the first concert will be given late in November, the second one in January and the last one in March. The soloists will be Mme. Johanna Gadski, Ernest Hutcheson; pianist, Henry P. Schmitt. Mr. Hutcheson will introduce here the new concerto by George F. Boyle of the Peabody faculty.

Bart Wirtz, cellist of the Peabody Conservatory faculty, has been engaged as one of the soloists of the Washington Symphony Orchestra for this season. Heinrich Hammer is the conductor.

Elsie Rosalind Miller, organist and choir director of St. Paul's M. E. Church South, is planning to increase her choir to twenty members. Emily Diver has been re-engaged as first soprano.

Dr. B. Merrill Hopkinson, who was recently appointed baritone soloist at St. Michael and All Angels Protestant Episcopal Church, sang "Lord, God of Abraham" from Elijah Sunday morning.

W. J. R.



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HINSHAW

WITH THE CONCERT ARTISTS OF THE MIDDLE WEST

CHICAGO, Sept. 18.—Myrtle Elvyn, the pianist, is expected at her home in this city this week after a year abroad, during which period she has given many important recitals in eminent association in Europe.

David Duggan, the tenor, has returned to his educational work in association with the American Conservatory.

Mme. Dorothea North begins a tour next week under the direction of Harry Culbertson, that will comprise seventy-five engagements.

Marion Green, basso cantante, is said to be the heaviest booker singer in the West up to date.

Edith Roberts, soprano, of No. 4929 Kenmore avenue, in this city, has just returned from a three years' residence in Paris, where she studied under Jean de Reszke and other masters of vocal art. She has accepted the appointment of head of the vocal department of Belmont College, Nashville, Tenn., but has reserved time aside from her educational duties to accept engagements in concert and recital.

Harold Henry, pianist, has returned from Canada, where he spent August delightfully. This season Mr. Henry, in order to facilitate his work in recital and concert, has become enlisted as an independent teacher and taken a studio at No.

422 Fine Arts Building. He is one of the younger American pianists who have won distinction in this country and in Canada and his playing possesses a peculiar charm, persuading the hearer that he is listening to an artist, causing a quick surrender to the beauty of his musicianly accomplishments. He has an extensive répertoire, one that has been largely augmented for service in recital this season.

Theodora Sturkow-Ryder's appearance with the Russian Symphony Orchestra was one of the "red-letter" nights of its season here.

Herbert Miller, baritone, has arranged to give a recital in Music Hall next month, presenting a number of vocal novelties.

The Crescent Concert Company of Chicago left this city Saturday for a tour of the Southern States. The roster enlists Elizabeth Madox, Carrie Moon, Alice Francis Stire and Nellie B. Blackburn as the soloists.

Antonio Frosolos has been engaged to conduct the orchestra at the Illinois Theater.

Virginia Listemann, soprano; Theodore Sturkow-Ryder, pianist, and Bernhard Listemann, violinist, leave Saturday for Winnipeg, Man., where they open a concert tour under the direction of R. Saunders Gordon. C. E. N.

LATEST WORD FROM OSCAR

The Likeness of Himself in Stone and His Newest Tobacco Invention

LONDON, Sept. 16.—Oscar Hammerstein thinks there is only one disfigurement on his new opera house.

"That," says he, "is the head of myself carved in stone over one of the entrances. The architect and builders saw fit to put it there without consulting me. However, as it looks more like William Shakespeare or William Guard of New York, than like me, I don't think it will hurt the enterprise."

Always confident of success, Mr. Hammerstein gives a hint of what may happen if he does not realize it.

"Supposing my expectations shouldn't be realized," he proffers, "wouldn't that opera house make a noble music hall?"

Mr. Hammerstein has just patented a new device, and now has more than a hundred patents to his credit. The latest is meant to supplant the cigar-holder and consists of something like sausage skin, which prevents a cigar from becoming too moist and enables the smoker to consume it almost to the end. It lasts for months and costs but a penny.

Arthur Shattuck's New Engagements

Arthur Shattuck, the pianist, has been especially engaged to appear as soloist with the New York Symphony Orchestra at the concert to be given at Oberlin College, Friday, February 16. Mr. Shattuck will play the Tschaikowsky Concerto. He has also been engaged for a recital to be given at Lake Erie College, Monday evening, February 19.

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FRANCIS ROGERS'S PLANS

Baritone Will Accept Limited Number of Pupils This Season

Francis Rogers is in town again, after a long holiday in Canada and Europe, preparing for the Winter campaign. He will be heard in recital in New York this Fall and is also booked for numerous appearances in various parts of the country. He has resumed his duties as baritone soloist at the Cathedral of St. John the Divine.

In addition to his work as a public singer he will receive as pupils a limited number of serious students. His residence studio will be, after October 1, at No. 563 Park avenue.

Geraldine Farrar's Mother Recovering

PARIS, Sept. 16.—Mrs. Sidney Farrar, mother of Geraldine Farrar, the opera singer, is rapidly convalescing from the effects of the operation which she underwent Thursday. Although Mrs. Farrar's ailment was at first diagnosed as appendicitis the doctors found on operating that her trouble was much more serious than at first supposed, and for that reason they regard her quick recovery as one of the

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most remarkable they have ever witnessed. She will be obliged to remain in the hospital for the next six weeks, however, and will then spend a long period of convalescence on the Riviera with her husband, who is expected in Paris from New York on September 23. Miss Farrar will await her father's arrival and will sail for America September 27, in time for her concert tour.

Leveritt B. Merrill Reopens His Studio in Boston

BOSTON, Sept. 18.—Leveritt B. Merrill, bass soloist and teacher, has returned from his Summer home at Marblehead on the North Shore, and opened his studio to-day for the season. Mr. Merrill has had a particularly enjoyable Summer, being an enthusiastic yachtsman and having spent a great deal of his time on the water along the Massachusetts coast. He gave some time to teaching during the Summer, and numbered among his pupils three teachers from the South and West who came East for a portion of the Summer season particularly to study with Mr. Merrill. He has already a number of engagements booked for the coming season, which gives promise of being very busy in concert work and in teaching. D. L. L.

Mr. and Mrs. Arthur Hubbard Return to Boston after Vacation in Maine

BOSTON, Sept. 18.—Arthur J. Hubbard, Boston's well-known teacher of singing, returned last week from the Maine Coast, where he spent the Summer with Mrs. Hubbard, and opened their attractive studios in Symphony Chambers last Monday. Both are in excellent health and ready for a busy season. Mr. Hubbard has already started with a large class of pupils and a large percentage of his time has already been engaged. The Hubbard pupils are in as much demand as ever for concert and oratorio. Messrs. Arthur and Charles Hackett, the popular young tenors, are looking forward to a busy season, as are many others of Mr. Hubbard's pupils. D. L. L.

L. E. Behmer Impressed by Denver's Musical Activity

L. E. Behmer, the Los Angeles concert manager, writes enthusiastically of musical conditions in Denver, Col. The city has now become the residence of a large number of prominent American composers and during the coming Winter many of the leading artists and orchestral organizations will be heard there. Mr. Behmer further speaks with enthusiasm of the work of Cavallo's Orchestra at Elith's Gardens. Works by two members of the orchestra, Messrs. Bell and Tureman, have been performed there of late and have disclosed qualities of high merit.

NEW PEABODY PROFESSOR

Howard R. Thatcher Appointed Successor to George Siemann

BALTIMORE, Sept. 18.—Howard R. Thatcher, a graduate of the Peabody Conservatory of Music, has been appointed an associate professor at the conservatory, to fill the vacancy caused by the resignation of George Siemann, who has been appointed concertmaster of the Henry W. Savage Opera Company. Mr. Thatcher will teach harmony. He received his Peabody diploma in 1906, having studied under J. C. van Hulsteyn, Otis B. Boise and others of the faculty.

Mr. Thatcher has written a number of compositions, and his concert overture has been played by the orchestras of Victor Herbert and the Metropolitan Opera House. He is choirmaster and organist of Mount Vernon Place M. E. Church; organist of Eutaw Place Temple, and director of the music department of the Maryland College of Music, Lutherville, Md. W. J. R.

"Parsifal" Wederetz, Chicago Organist, Weds

CHICAGO, Sept. 18.—C. Gordon Wederetz, known musically as "Parsifal" Wederetz, who belongs to more fraternal organizations than any other musician in the city and plays the organ in all of them, last week packed his medals and his uniforms in a large costume trunk and went to Michigan City, Ind., where he was married to Mary Schnabel, of this city, by the Rev. Walter Trobridge. Mr. and Mrs. Wederetz are now at home in this city, and he has resumed his chair as teacher of organ in the Chicago Musical College. Mr. Wederetz originally trained choirs for the performance of "Parsifal" in this city, and for a number of years past has directed several choirs very successfully. C. E. N.

Mme. Charbonnel Resumes Teaching

PROVIDENCE, Sept. 4.—Mme. Avis Bliven Charbonnel, pianist, has returned from her Summer's vacation spent at Averill, Vt., to receive a limited number of advanced pupils at her residence on Governor street. Mme. Charbonnel will be heard in several concerts during the season and will also assist the Kneisel Quartet in one of its concerts during the Winter. G. F. H.

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A TALL, slender man, with slightly stooping shoulders, blue eyes and the blondest of blond hair, Romain Rolland might at first glance be taken easily for either a Pole or a Russian, says a writer in the New York *Tribune*. It is the face of a student, the face of a man much younger than M. Rolland really is. For the author of "Jean Christophe" is in the early forties.

He has waited longer than some men for fame, and, as he has confessed, it has not been Paris, but the outside world, that has brought him greatest acknowledgment. And for the last eighteen months he has been living in Switzerland, recovering slowly from an automobile accident in the Champs Elysée, working alternately at "Jean Christophe," of which the ninth volume is to appear in October, and his biographical studies. It was there, at a little hotel in Spiez, overlooking the Lake of Thun, that he recently talked with the *Tribune* representative.

Upon his visitor M. Rolland made the impression of being a sort of New England Puritan of the time of Emerson, a Puritan turned Catholic, with the force and urbanity of the Latin, the intense idealism and practical religious sense of the Anglo-Saxon—though Latin at heart, he declares he is.

"When you see in me a sort of Puritan Anglo-Saxon," Rolland writes, "do not forget that I am much less nourished with the Anglo-Saxon than with the Latin spirit. The greatest influence exercised upon me has been that of Italy. Italy is my second country. I have lived there; I return there without ceasing; I even count on making Rome my home. My idealism is at bottom Latin."

"Do not confuse me too much with 'Jean Christophe,'" said M. Rolland to his interviewer. "I created a work. I put into it much of myself. But it does not entirely contain me. During the ten years preceding 'Jean Christophe' I had written a series of dramas on the Italian and French Renaissance. When I have finished 'Jean Christophe' I will return to the theater and to Italy."

M. Rolland is from the center of France,

and Parisian only by the fact that he is professor of the history of art at the Sorbonne. To him Paris is not France. France, the true France, lies in the provinces.

"The success of 'Jean Christophe' has been a great gratification to me," said he, in reply to a question. "Yet my greatest encouragement has come, not from Paris, but from abroad—from the French provinces, from Switzerland, from Italy, from England. In musical Paris, in particular, since the publication of the fifth volume of 'Jean Christophe,' 'La Foire sur la Place,' I have found I have made many enemies, yet I don't suppose it could have been otherwise." * * * He continued with a reference to the critical attitude of Paris:

"One of the most talented of French musicians is practically unknown to the outside world. This is Alberic Magnard. M. Magnard has composed two operas, 'Bérénice' and 'Guerceur'; several symphonies and much chamber music. He is not at all discouraged at the silence about his work. He is only disgusted with the Parisian attitude, and he lives apart. He knows very well that in the end he will make a place for himself in the world of French music.

Paris Critics Not Impartial

"One great trouble is with the critics of the Parisian newspapers, who unfortunately are too much involved in intrigues to give a fair expression of opinion. There are among them men of talent and conscience, but the Parisian atmosphere does not tend toward seeing things lucidly and impartially. These critics find themselves taken in little coteries and hurled about by eddies. There is so much nationalism in French music to-day that it often falsifies the judgments of the critics.

"Only the other day they killed an opera that to me seemed one of the most remarkable produced in recent years. This was 'Macbeth,' by Ernest Bloch, produced this Spring at the Opéra Comique. M. Bloch is a most talented composer and 'Macbeth' an opera of great power and dramatic force, and, what is more surprising, instinct with the Shakespearean spirit. Yet what happened? The critics fell upon it tooth and nail simply because, it is said, Mr. Bloch is not a Frenchman, but a Swiss. They killed a fine work and the composer has returned to Geneva, utterly discouraged. Fortunately, he is a young man, and, though poor, he can afford to wait."

It is this feeling for the unrecognized

genius that is so evident in "Jean Christophe," and again and again during the conversation M. Rolland returned to it. Ever was there an unwillingness to bow to the god Success.

"Perhaps it will interest you to know," he said, "that two or three years ago I discovered a French musician of great talent who was employed in the Chemin de fer de l'Ouest. He had educated himself entirely by books and concerts, but he was crushed by misery. As all his days were taken up by his work, he was forced to write his music in the night. He is named Paul Dupin. Now he is well known and many of his works are given in concerts. He writes almost entirely chamber music."

Yet there is no studied perversity in M. Rolland's love for the under dog.

"I do not love Debussy," he said, "but I admire him greatly. I believe that he has opened new avenues for music. Massenet is not be mentioned in the same breath. It is impossible for me to esteem his art. I have always combated it. Bizet, however, is a great artist and Latin to the core. He never was able to give his full measure—he died too young. 'Carmen' and, above all, 'T'Arlésienne,' will always be dear to a Frenchman.

"Among the most recent French composers I should select the spiritual Ravel, who is a master of the orchestra, and the vigorous Florent Schmitt, whose symphonic and choral music I greatly admire."

And here comes a rather unusual statement.

"Among the Italians I do not hide from you that I prefer Rossini, the Rossini of 'Otello,' of 'William Tell' and of 'The Barber of Seville,' to Verdi.

Berlioz First Among French Composers

"But of French composers Berlioz has to me ranked always first and then dear sweet César Franck—César Franck who was so poor that he was forced to give piano lessons to little schoolgirls to the day of his death and who had time for his own composing only by rising at 4 or 5 o'clock in the morning. There was real religion in his soul. How beautiful a work is 'The Beatitudes'!

"Of foreign composers I admire Richard

Strauss immensely especially his 'Heldenleben' and even his 'Domestic Symphony'; but there are other things that I do not admire. And here I want to make a correction of an opinion that has gained credence—the character of Hassler in 'Jean Christophe' is not at all that of Richard Strauss. Strauss has often been exceedingly kind to young musicians. And then I love poor Hugo Wolf, whose work never was allowed to reach its true fruition. Brahms I do not especially care for, though I have exaggerated the case in the opinions I have given to 'Jean Christophe.'

"Of operatic composers, Mozart and Gluck have to me always stood first. With Wagner, wonderful musician as he was, it is only in 'Tristan' and in 'Parsifal' that I have found the complete wedding of words and music. After all, opera is a hybrid, and the shrieks of the Wagnerian singers have too often sounded discordantly in the midst of beautiful music."

"But the masters, whom I have really loved are the classics, Handel and Bach, the old Italians and the French of the sixteenth century. They were gods, and it was real religion that inspired their works. And, of course, there is Beethoven, equally great in his way."

But it is the drama that is M. Rolland's real interest. It was this gave him his start, and it is to this that he intends to return.

"Three of my plays on the French Revolution have been produced, and I am now, strange to say, writing a play of modern life for a theater in London. The drama is really my métier and I shall return to it after I have finished 'Jean Christophe.'"

Of America M. Rolland confessed he knew little, though, strange to say, he said he might very possibly write a life of Thomas Paine.

"Your Thomas Paine has much interested and impressed me," he said, "and I may some day write his life. Walt Whitman, too, I have admired greatly. He possesses such force. He reminds me of Verhaeren, whom I consider the greatest living French poet, but he is much stronger. There ought to be a great chance for a literary revival in America. The clash of interests, of races, is most inspiring."

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Eleanor Rosalie Thornton, Boston
Pianist and Teacher, at Her Home in
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BOSTON, Sept. 18.—A year ago Boston welcomed a young pianist, Eleanor Rosalie Thornton, for whom great success was predicted, and during her many engagements last season she fulfilled all of these expectations. She is a descendant of one of the fine old Southern families and pursued her early studies in Baltimore under Ernest Hutcheson. Later she studied with Heinrich Gebhard in this city and followed this with three years under the instruction of Arthur Schnabel in Berlin.

The picture shows Miss Thornton in the garden at her home in Charlottesville, Va., where she has been spending the Summer busily at work upon her répertoire for the coming season.

Miss Thornton is a fine musician and plays with a sympathetic touch, taste and feeling, and her charming personality makes a strong appeal. In addition to her public work she plans to do much teaching at her studio, No. 92 Marlboro street, which she will open about the middle of September.

D. L. L.

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ADELE KRUEGER

FROM "MUSICAL AMERICA" READERS

Luigi Vannuccini, as Francis Rogers
Remembers Him

To the Editor of MUSICAL AMERICA:

Luigi Vannuccini, who died recently in Lucca, lived long enough to be almost the only survivor of the old musical régime in Italy, and for this reason deserves, I feel, a somewhat longer notice of his life work than you gave him in the last issue of MUSICAL AMERICA.

He was born in Florence in 1828, within a few days of his lifelong friend and neighbor, Tommaso Salvini. As a boy he sang in the grand-ducal choir at the Pitti Palace, and was famous for both his lovely voice and his fine musicianship. Unfortunately, he sang too long, and after mutation never regained his singing voice. In 1848 he conducted his first opera (at Siena, I think it was), and began to teach singing. From that time till the present he gave lessons, although he abandoned conducting a good many years ago.

His great value as a teacher lay in his extraordinary familiarity with the music and traditions of the old Italian school, acquired through more than seventy years of first-hand observation of the voices and

styles of all the greatest singers in Italy. As a teacher he belonged to the empirical school, despising all so-called methods, both spoken and written. "I have been giving lessons since 1848," he used to say, "and in all these years have never had two pupils that could be taught in just the same fashion. How, then, can any man be fool enough to try to devise a method that will help all pupils?"

In his opinion the greatest three operas of all time were "Don Giovanni," "Guglielmo Tell" and "Il Barbiere di Siviglia." He was ready to grant you that Wagner might be a great composer, but at the same time professed himself quite unable to understand or enjoy his operas.

Many well known American singers studied with him, among others both Myron Whitneys, Senior and Junior, David Bispham, Denis O'Sullivan and Winfred Goff.

Personally, Vannuccini was a charming gentleman, humorous, suave and patient, even though he had been giving singing lessons for sixty-three years.

Very truly yours,
FRANCIS ROGERS.
New York, September 15, 1911.

Lucy Marsh Under Quinlan Management

Lucy Marsh, soprano, has been added to the list of Quinlan artists and will appear in concerts, recitals and oratorio this season. Miss Marsh has just returned from a vacation tour of Canada, where she sang several times. On her return she will spend some time in making phonograph records and will then go to Appleton, Wis., for a recital on September 27, and a private musicale in Buffalo on October 2.

To Sing with Pittsburgh Chorus

Mabel Beddoe, mezzo-contralto, has just been engaged as soloist with the Mendelssohn Male Choir, of Pittsburgh, for their first concert of the season. In addition to this Miss Beddoe will be heard in many concerts in the United States as well as Canada. In the latter, Miss Beddoe is the foremost artist among the mezzo-contraltos and will have an exceptionally busy season.

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MAKES PLEA FOR AN EVEN SINGING VOICE

Mme. Litsner, Just Back from Paris, Maintains That Most Singers Are Deficient in Middle Register—Offers Scholarships for Deserving Students

AS an ardent student and propagandist for the correct placing of the female voice, Mme. A. Litsner, the New York vocal teacher, spent the past Summer in Paris to study teaching conditions in that city. "I devoted many years to studying the means of making even the voice and to overcome certain defects not by trickery but according to natural laws, and my idea in visiting the studios of prominent Parisian teachers was to compare the knowledge I had gained personally with the methods employed by these teachers," said Mme. Litsner to a MUSICAL AMERICA representative. "I believe that it is the duty of every teacher of singing to compare his or her work as much as possible with that of other teachers, and where something is found that is better than methods previously used it should be generally adopted."

"I visited the Paris Conservatoire, at which institution I had previously studied, and was most courteously received, several of the teachers asking me to assist at their classes. I was surprised to find so many rich, beautiful medium voices, and took occasion to ask one of the professors how he obtained such splendid medium tones. His explanation, I must confess, was not convincing, so I went a little deeper into the matter and found that in most cases the beauty of the medium voice was the result of natural equipment rather than study. Every Fall the Conservatoire admits new pupils to take the place of those who are graduated, and there is a waiting list of more than 300 who are anxious to take the place of ten graduates. Only the best natural voices are selected to fill these vacancies."

"My observations at the Conservatoire prompted me to see what I could do with a class of my own, composed entirely of young French women. Of a class of twenty who applied for instruction I was surprised to find that nearly all complained of the weakness of their medium voices. I was so successful in remedying these



Mme. A. Litsner, a Successful Teacher of Singing in New York

defects that my pupils were anxious to have me remain to continue work with them. But my duties here made it necessary for me to return to New York. Now I am anxious to repeat here what I accomplished in Paris this Summer, and am offering free instruction to two advanced singers who feel that the placing of their voices is not satisfactory. I make only two conditions, one that the pupil be heard by a competent judge before I begin instruction and again three months after study and that she be earnest, sincere and persevering in her work."

Augusta Cottlow to Add Teaching to Her Season's Work

Not only is Augusta Cottlow, the pianist, in great demand for concerts and recitals, but many of her former pupils have expressed the desire to avail themselves of her presence in this country to renew their studies under her. As soon as Miss Cottlow arrived she was besieged with letters asking for the privilege of occasional lessons. This will be Miss Cottlow's only

season in America for a number of years, and she has arranged to receive a limited number of pupils whenever she is in New York for a sufficiently long time, notifying them each time in advance. E. S. Brown is Miss Cottlow's manager.

MR. YON RETURNS

New York Vocal Teacher to Prepare Singers for Italian Academy

S. Constantino Yon, a prominent vocal teacher of New York, has just returned from his vacation at his villa in Settimo Vittone, northern Italy, and will resume teaching at his Carnegie Hall studio. During his stay in Italy Mr. Yon has appeared in concerts given by society and for charitable purposes and scored a great success. In one instance in which he sang for the benefit of the children's hospital his success was such that the dowager queen, Margherita, sent him a large contribution for the fund of this hospital, and congratulated him on his splendid singing.

Mr. Yon and his brother, Pietro, will start, outside of their regular class, a special preparatory class for the Reale Accademia Filarmonica Romana, of which Professors Sgambati and Cotogni, both well known in this country, are the examiners. The pupils after their courses in New York will take their degree in Rome. Another innovation of the Yon studios will be that those pupils who have shown especial ability, or qualifications for the concert stage, will be given a special hearing in a recital arranged for each individual pupil.

Season's Plans of Charles Hackett, Tenor

Charles Hackett, the young American tenor, has just returned to Boston, after several days in New York, where he has made several records for the phonograph companies. He has received several flattering offers for church positions, and it is very likely that he may come to New York this year. However, nothing is definitely settled at the present. His concert engagements for next season are rapidly filling, and the demand for his services in the East will make it impossible for him to visit the West this year.

Alvah Glover Salmon Returns to Resume Teaching and Lectures

Alvah Glover Salmon, the well-known pianist, has resumed teaching in his New York and Boston studios after a three months' vacation on Long Island. Mr. Salmon's lecture-recitals on Russian music have been a leading feature in the concert world for the past eight or nine years and a number of important engagements have already been booked for the coming season.

\$3,500 'Cello Presented to Mr. Steinle

CHICAGO, Sept. 18.—A Guarnerius 'cello, one of the choicest possessions of the collection made by Jay Freeman for Lyon & Healy, was purchased last week for \$3,500 by an admiring friend of Bruno Steinle's for that distinguished 'cellist. Mr. Steinle will head his own trio for a series of concerts this season under the direction of Fred Pelham. Edward Freund, violinist, will accompany the 'cellist on this tour.

C. E. N.

DALLMYER RUSSELL'S NEW STUDIES ABROAD

Pittsburgh Pianist Has Been Doing Research Work in Music of French and Russian Schools

PITTSBURGH, Sept. 18.—Dallmyer Russell, Pittsburgh's most noted pianist, has been making a name for himself, according to word sent here by his teacher, Harold Bauer, with whom the Pittsburgher has been studying during the Summer. Mr. Bauer says that Mr. Russell has made wonderful development in regard to the works of the modern French and Russian schools. He will present a great many of these compositions in his historical recitals this Fall and Winter at the Rittenhouse. Mr. Russell left Paris a few days ago for Berlin, where he will be a guest for a short time of Vic O'Brien, a former Pittsburgher, now a resident of that city. While there, Mr. Russell also will see Viana Da Motta, his former teacher, Busoni and other friends and acquaintances. While Busoni was here last season, Russell made arrangements for meeting him in Berlin, in order that Mr. Russell might do some special work on Busoni's compositions. When he completes this task he will start for Pittsburgh and is expected to reach here within the next fortnight.

Christine Miller, Pittsburgh's favorite contralto, was a guest for a week or two of Mrs. William Thaw at the latter's home in Cresson, in the Allegheny Mountains, spending a very delightful vacation there. Miss Miller expects the coming season to be the most successful in her exceedingly successful career.

An informal recital was held Saturday afternoon in the studio of the Bissell Conservatory of Music, Marie H. Sprague, director. The affair marked the opening of the season. Those who contributed to the program were Goldine Braun, Cecilia Freundenstein, Virginia Wills, Louella Gray and Mrs. Lillian Magill, singers, and Madeline Dunlap, Nellie Hickman, Frances Martin and Mary Gamble, pianists.

George D. Herwig, tenor, who was heard during the early part of the Summer with the Pittsburgh Festival Orchestra, sailed last week for Berlin where he expects to study.

The Cambrian Concert Company, of Pittsburgh, an organization composed of Welsh singers, who went to the recent Eisteddfod in Wales, appeared in concert there recently and, according to the *Cambrian Daily Leader*, met with a hearty reception from the 6,000 persons present. Edward Vaughan, a Pittsburgh tenor, and Davis Stephens, also a well known soloist, were given special mention because of their excellent work, the reviewer asserting that Mr. Vaughan's efforts were reminiscent of Edward Lloyd. Mr. Vaughan is the tenor of the quartet and chorus of the Second Presbyterian Church, of Pittsburgh, of which James Stephen Martin is the director.

E. C. S.

Susannah Macauley will reopen her Carnegie Hall studio on October 17. She returns from Italy with her pupil, Victoria Hayes, who has been studying during the Summer with Pietro Cesari.

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OPENING CONCERT OF LOS ANGELES SEASON

Ohlmeyer's Band Furnishes Initial Attraction—A Notable Dinner by Gamut Club

LOS ANGELES, Sept. 10.—Already there is a suspicion of musical activity on the horizon. The first concert of the season was given last Thursday afternoon by Ohlmeyer's concert band. This organization plays during the Winter at Coronado, and has just finished an engagement at Willow Grove, Philadelphia. The program given at the Auditorium included both classic and foolish selections, being built to catch everybody somewhere in the program. Mr. Ohlmeyer has his men under good control, and has a fine body of players, some of them being of high merit. As to his own style, he apes the nonchalance of Sousa.

The Gay—mutts, i.e., the Gamut Club, opened their season with an enjoyable Bohemian dinner at their clubhouse last Wednesday. Among the guests were Salvo Pasquali, who visited the Pacific Coast twelve years ago as tenor with Mme. Schalchi; Mr. and Mrs. Marcelle Meire, violinist and pianist, of New York, who played Grieg for the club in a most broad and captivating style; Benjamin Scovell, formerly acting with Sir Henry Irving, late journalist and war correspondent, who read two numbers for the club; Harold Webster, violinist, recently from Berlin; Henry Page, baritone, from Boston; Mr. Bright, cellist, and Rudolph Friml, just back from Austria and from disposing of two score pieces to publishers and who improvised most delightfully at the piano. Interesting talks were given by Charles F. Lummis, the author; Will Chapin, the artist; Harley Hamilton, director of the Symphony Orchestra; A. B. Hunter and F. W. Blanchard.

This afternoon the Temple Choir gave its first program of the season with solos by Arthur Alexander, organist; Mrs. Robert Smith, Miss Christin and Messrs. Gregg, Pfannkuchen and Fred Ellis, all directed by J. B. Poulin. The 3,000 free seats were taken early, and the program was strong and highly interesting.

The new organ (electric action) will be opened at St. Paul's Cathedral the first week in October, Ernest Douglas, organist.

Organist Morton F. Mason is back from a Summer among the big trees, and is preparing several fine programs for his big organ at the Pasadena Presbyterian Church. W. F. G.

GUILMANT ORGAN SCHOOL

Director William C. Carl's Institution Will Open October 10

The thirteenth year of the Guilmant Organ School, of which William C. Carl is director, will begin on October 10. The faculty will include, in addition to Mr. Carl, Clement R. Gale, Warren R. Heden, Howard Duffield, Thomas Whitney Surette, Gustave Schlette, Henry Seymour Schweitzer, all leading theorists and organists.

The course at the Guilmant Organ School covers two years, and there is a post-graduate course of one year for those desiring to perfect themselves still more, or in preparation for degrees. The school year extends over a period of thirty weeks. Examinations are held in May before a board of examiners. Each student is required to play an organ piece; read a trio at sight; transpose a chant one tone up and down; read a vocal score at sight; harmonize a melody at the keyboard, and harmonize a figured bass at the keyboard; in addition to paper work in harmony, counterpoint, orchestration and general questions on musical knowledge. These requirements are the same as demanded by the American Guild of Organists for the associateship examinations.

Mr. Carl was one of the most devoted friends of Guilmant, and was able through many years of study with the master and annual visits to his home to absorb all that Guilmant had to impart. Mr. Carl



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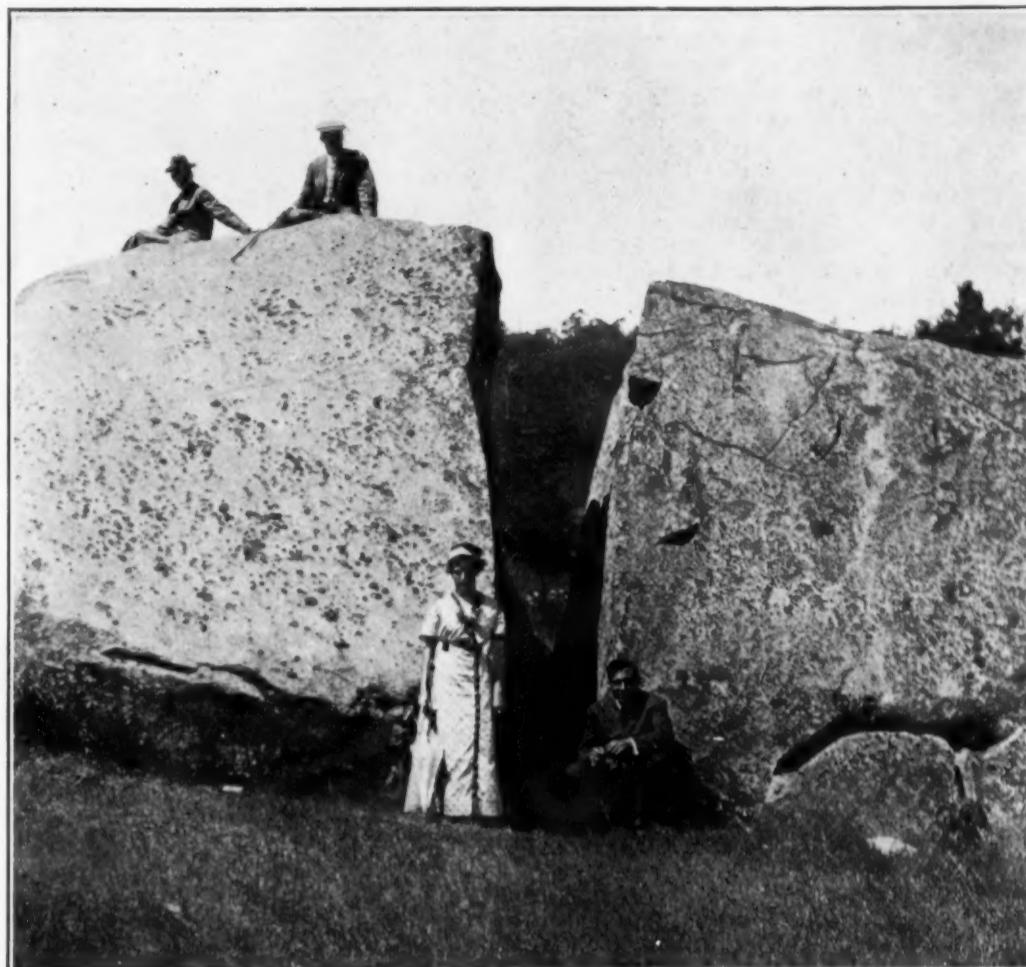
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CHICAGO

THE TOLLEFSENS AT LAKE GEORGE RESORT



Carl Tollefson and Augusta Schnabel-Tollefson at Split Rock, on Lake George

CARL TOLLEFSEN, the violinist, and his wife, Augusta Schnabel-Tollefson, the pianist, have returned to take up their Winter's concert and teaching work after a month spent in vacation sports at Lake George. Both Mr. and Mrs. Tollefson are addicted to athletic pastimes and hold the championship at mixed doubles in their tennis club in Brooklyn. During their stay at Lake George they were the guests, for several days, of Mr. and Mrs. G. Waring

Stebbins. While there they witnessed the motor boat races in which Mr. Stebbins's *Carroll* won the cup. They also joined with Mr. Stebbins in a recital at the Summer home of Mr. and Mrs. Harry Watrous.

Besides their teaching, both of these artists will be heard in concerts, many of which have been booked by Kuester & Richardson, their managers. Mme. Tollefson's studio in New York is at Steinway Hall.

is the possessor of the organ method which the venerable Frenchman wrote, and rightly regards it as one of his most treasured possessions.

CHICAGO APOLLO CLUB

Manager Kinsey Announces Soloists for This Season's Concerts

CHICAGO, Sept. 18.—Carl D. Kinsey, manager of the Apollo Musical Club, of Chicago, declares that the present season is the best in prospect that eminent organization has had in a number of years. The full quota of the chorus is now registered and in rehearsing order. This season the spirit of reconciliation has waved the baton in the form of an olive branch and the Theodore Thomas Orchestra will play at each concert.

The first concert will be given at the Auditorium December 29 with Handel's "Messiah," which will be repeated Friday evening, January 5. The soloists will be Mable Sharp-Herdien, soprano; Eva Mylott, contralto; John B. Miller, tenor, and Frederic Martin, basso.

The third concert will be given at the Auditorium Monday, March 4, with Elgar's "Caractacus." This work will be repeated Monday night, April 1, the soloists are Florence Hinkel, soprano; Reed Miller, tenor; Arthur Middleton, basso; Frank Croxton, basso.

The fourth concert, to be given April 1, will be Brahms's German "Requiem," and Wolf-Ferrari's "The New Life." The soloists are Mme. Marie Sidenius-Zendt, soprano; Mario Sammarco, baritone; Edgar Nelson, pianist, and a chorus of 500 children, selected from the Chicago public schools. C. E. N.

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PAUL DUFAUT BACK AT NEW YORK STUDIO

Tenor Returns from Summer Tour of Smaller Canadian Cities—His Plans for the Season

Paul Dufault, the Canadian tenor, returned last week from his vacation and an extended concert tour through the smaller cities of the Dominion, where Mr. Dufault has appeared regularly every Summer for the last eight years. Mr. Dufault's aim and ambition have always been to give to his concerts an educational value and to make the people of these smaller cities appreciate high-class music. In some of these cities the Default concert is the only one to which the people will turn out "en masse," and the most torrid weather does not prevent them from filling the hall.

Mr. Dufault's appearances this Summer included recitals at Sherbrooke, on July 18; at Trois Rivières, July 24; Shawenegan Falls, July 25; Grandmère, July 26; Waterloo, July 31; Abenaki Springs, August 2; St. Hyacinthe, August 8; St. Césaire, August 9; Bellevue, August 11; St. Tite, August 13; Lachine-Montreal, August 16; Victoriaville, August 20; Acton Vale, August 22; Drummondville, August 27; St. Jean, August 29. In addition, he made numerous appearances in society musicales and before private clubs. A typical Dufault program follows:

Air de "Jeanne d'Arc," Bemberg; "Oh si les fleurs avaient des yeux," Massenet; "Beloved," Is Morn, Aylward; "Dernières Volontés," Gounod; "Souhaits," Pevral; "Drink to Me Only with Thine Eyes," Old English; "Lison dormait," Wekerlin; "Sans toi," Bemberg; "Premiers Rayons," Pessard; "Aimer c'est forger sa peine," Barbirolli; "Les Heures," Lippacher.

Mr. Dufault has returned to New York in fine spirits and expects to fill many engagements which have been booked by his agent, E. S. Brown. In his spare time he will teach at his studio in Twenty-third street, which he opened on September 18, and to which all of the pupils of his class of last year have returned. Mr. Dufault makes a specialty of French repertoire in his teaching, and has taught many of New York's most successful singers of French songs.

New Contralto and Tenor for Metropolitan

Theodora Orridge, an English contralto of the Vienna Opera House, has been engaged by Gatti-Casazza for next season at the Metropolitan Opera House. Mme. Orridge's repertory includes operas in English, German, Italian and French. She will probably make her début as *Amneris* in "Aida." Another engagement announced at the Metropolitan last week was that of Jacques Urlus, a Dutch tenor, well known in Wagnerian rôles in Germany and Austria. Herr Urlus will sing also at the Boston Opera House.

RECINA VICARINO PRIMA DONNA SOPRANO

"A Genuine Musical Discovery"—Alfred Metzer, in *Pacific Coast Review*.

Many famous singers have sung in San Francisco in their young ambitious years, but never one of greater genius than Vicarino.—Frances Joliffe in *San Francisco Bulletin*.

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POHLIG TO OFFER CHORAL MUSIC

Philadelphia Orchestra Conductor Will Make It Special Feature of His Season—Dippel's New American Soprano—Work of Choral Societies

PHILADELPHIA, Sept. 18.—The outlook for the coming season of twenty-five Friday afternoon and twenty-five Saturday evening concerts by the Philadelphia Orchestra is unusually full of bright promises of artistic and financial success. The re-subscription allotment of seats to former subscribers has been going on this week and the management states that, judging from inquiries received and from a special interest manifested in the Saturday evening concerts, the sale is expected to be the largest in the history of the orchestra when thrown open to the general public. Musically the season, which begins October 13, will hold much in the way of enjoyment for the patrons, as everything possible is being done to make the series more striking than ever before, and Mr. Pohlig, who arrived home from Europe much earlier than usual this year, has procured many novelties to be given in addition to the standard compositions that demand repetition year after year. The conductor feels much more impressed than at any time since he first came to Philadelphia with the opportunity that the coming series gives him to present a wide range of work. One of the special features of the season will be an endeavor to work out some choral music of an extremely interesting and high class character, in connection with the orchestral concerts.

Mr. Dippel announces the engagement of another new soprano for the Philadelphia-Chicago Company. She is Agnes Berry, an American girl, who has received her entire training in this country, and who, therefore, will enter upon a career bright with possibilities, without the supposedly indispensable European training and foreign reputation. Miss Berry sang for Mr. Dippel several years ago, it is stated, and he was so much impressed that he advised her to prepare for grand opera, and he has now rewarded her for diligent following of his advice by giving her an engagement. Miss Berry is but twenty-three years of age, and her voice is said to be a clear soprano of limpid quality, of dramatic power and particularly effective in the upper part. She was born in Chicago, but when a child removed to Tacoma, Wash., and her début in musical work was made in a concert in that city. For the last two years she has been a pupil of Oscar Saenger, in New York. Miss Berry already has an extensive répertoire, having familiarized herself with such rôles as *Marguerite*, *Juliette*, *Carmen*, *Thaïs*, *Tosca*, *Mimi*, *Santuzza* and *Nedda*.

Another artist just engaged by Mr. Dippel is Frederick Schoor, a baritone, who has been singing at the Vienna Opera with marked success. He will be heard as *Wotan* in "Die Walküre," *Kurwenal* in "Tristan und Isolde" and *Telramund* in "Lohengrin."

A "Jubilee" "Carmen"

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AMY HARE

Society at the Academy of Music Wednesday evening, October 25, the occasion marking the thirty-third anniversary of the first local presentation of Bizet's opera, the conductor at that time being S. Behrens, who is now the conductor of the Operatic Society, and will again hold the baton. The society will make every effort to have a notable performance, and it is expected that about three hundred persons will be on the stage. The cast has been announced as follows: *Carmen*, Nancis France Cranmer; *Micaela*, Alice Glassmire; *Mercedes*, Eva Allen Ritter; *Frasquita*, Helma Friez; *Don José*, George Rothermel; *Escamillo*, George Russell Strauss; *Zuniga*, Charles R. Butchenhart; *Morales*, Morris Ware; *Raimondo*, H. S. MacWhorter; *Dancairo*, Dr. S. H. Lipschutz; solo dancer, Helen Rigby. Edward S. Grant is the general stage director, and the production will be under the general management of John Curtis, president of the society.

The Choral Society of Philadelphia, which is preparing an interesting program for the season, in an effort to increase its membership, and to popularize the work of the society, has decided to reduce the membership fee, only \$1.00 per year now being charged. This will enable all music lovers who desire to take advantage of the excellent training under the direction of Henry Gordon Thunder to do so. The society has done commendable work for many years, its performances of the great oratorios and of many fine choral works being a feature of every musical season. The annual presentation of "The Messiah," Christmas week, has been in particular regarded as one of the appropriate observances of the holiday time. Rehearsals for the coming season will begin next Monday evening, and Mr. Thunder has invited all wishing to join the society to make personal application at his studio, No. 10 South Eighteenth street, any day or on rehearsal evening at the Delancey School, No. 1420 Pine street.

J. Granville-Smith, the English organist, who has been a resident of this city for some time, has given up his position as organist of the Wanamaker store and will soon open a studio in the new Estey building. Mr. Granville-Smith is a pupil of Sir John Stainer, and has been successively organist of Marylebone Church, Regents Park, London; Duke of Westminster's Church, Grosvenor Square, London; All Hallows' Church, Hamstead, London, N. W.; the English Church and Victoria Hall, Geneva, Switzerland. He is a contributor to many church hymnals. Mr. Granville-Smith came to this country last January, locating in Philadelphia, having previously visited America in 1909, when he lectured before the National Association of American Organists, both in New York and at Ocean Grove.

Henri Scott's Rôles

Henri Scott, the Philadelphia basso, who is to be a prominent member of the Philadelphia-Chicago Opera Company this season, will make his first appearance with the company at the Philadelphia Metropolitan on the evening of November 10 as *Hunding* in "Die Walküre," with Mme. Gadski as *Brünnhilde* and Dalmorès as *Siegfried*. On November 15, when Mme. Tietrazzini makes her reappearance to sing "Lucia," Mr. Scott will have the part of *Raimondo*, and during the season will sing several other important rôles, including the King in "Lohengrin" and King Mark in "Tristan und Isolde."

The Swedish-American Vocal Trio, of New York, is announced to appear at the New Century Drawing Room Tuesday evening, October 3. The trio is composed of May Corine, coloratura soprano; Judith Lindblom, mezzo soprano, and Selma Linde, contralto. They are assisted by Viola Uddgren, interpreter of children's songs, and Miss M. Austin, pianist and accompanist.

One of the first piano recitals of the season will be given by Ellis Clark Hammann, one of Philadelphia's leading pianists, and an accompanist *par excellence*, at Witherspoon Hall, Thursday evening, October 19.

Frederick Peakes, one of Philadelphia's best known teachers of vocal music, who

has taught here for many years, and whose many successful pupils literally sing his praises, announces that he will remove on October 2 to a new studio in the Fuller Building, No. 10 South Eighteenth street. At present Mr. Peakes is at his old address, No. 1520 Chestnut street.

Agnes Clune Quinlan has reopened her studio in the Presser Building and has resumed work after having spent what she declares "a very nice Summer" at Atlantic City and other places. Mrs. Quinlan is recognized as one of Philadelphia's best pianists and most efficient accompanists and is also rapidly gaining distinction as a composer, several of her songs having met with success.

The innovation of a theatrical performance without the usual orchestral music before the performance and between the acts will be noted at the Adelphi, one of our high-class play houses, beginning this evening. The Messrs. Shubert, who control this house and the Lyric adjoining, announce that they are trying this experiment in order that "the esthetically discerning may not be disturbed by the entr'acte 'music'—an incongruous custom of dramatic houses that intelligent patrons of drama have long denounced." They further state that the departure is "the result of popular taste and intelligent protests" that they have heeded.

ARTHUR L. TUBBS.

BEATRICE GJERTSEN

Dramatic Soprano of the Weimar Court Opera



BEATRICE GJERTSEN

who has recently attracted wide-spread interest in "Electra," "Bärenhäuter" and "Onegin."

The latest triumph of Miss Beatrice Gjertsen, prima donna of the opera at Weimar, Germany, and a daughter of Mr. and Mrs. Henry J. Gjertsen of Minneapolis was when she recently sang "Louise" in the new opera, "Bärenhäuter," by Siegfried Wagner. Herr Wagner came specially from Bayreuth to Weimar to direct the performance, and the Minneapolis girl shared the honors at a monster ovation after the curtain fell on the final act, for Herr Wagner, Miss Gjertsen and Herr Heinrich Zeller, the tenor, were called to come before the curtain six times in succession amidst waving of handkerchiefs and demonstrative cheers, and the Weimarsche Zeitung voiced the enthusiasm of the music-loving audiences in Weimar in a most complimentary "rezension." So delighted and impressed with the beautiful soprano voice of Miss Gjertsen and her acting was the Grand Duke of Weimar that he directed the Intendant of the Weimar opernhaus to send Miss Gjertsen a special letter of thanks for the manner in which she had filled the requirements of the role.

Miss Gjertsen will finish the second year of her five years' contract at Weimar in June, and that her work has not fallen short of expectations and demands made of her may be learned from the account in the Weimarsche Zeitung after the performance of "Eugen Onegin," a new opera by a Russian composer, in which Miss Gjertsen sang the leading role of "Tatjania." Die Zeitung said: "The role of Tatjania is the most musical, but also the most difficult in the opera and it was sung by Miss Gjertsen most splendidly. She met the requirements of the heavy role admirably with her soulful voice and dramatic ability. The last act was superb. Her portrayal of the character of a woman who resists the wiles of a man who had awakened her love in her early youth and who failed to appreciate her maidenly virtues until she became the wife of a nobleman, and who subsequently maintains her wifely honor, was especially strong, vivid and impressive." This season Miss Gjertsen has added five new operas to her already extensive repertoire, which include those in the two new operas just mentioned, and also "Evchen" in "Die Meistersinger," "Elsa" in "Lohengrin" and "Santuzza" in "Cavalleria Rusticana."

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DIRECTOR HANS GREGOR IN ANOTHER ROW

Head of Vienna Hofoper Sued by Singer for Defamation of Character

VIENNA, Sept. 2.—With the season but barely opened there has already been a conflict between Director Gregor, of the Hofoper, and one of his company, Fräulein Grete Forst, which has resulted in the latter's probable departure. She has appealed for release from her contract to the "General Intendant" (board of management). It appears that Fräulein Forst, who was to have sung *Madama Butterfly* on August 19, was prevented by indisposition, reporting thereof betimes to the director, who thereupon engaged a substitute for the evening. On the 22nd Fräulein Forst was to have appeared in "*Benvenuto Cellini*," and again reported indisposition, but again in ample time. Thereupon she received a letter from Director Gregor, in which she was accused of "gross forgetfulness of duty" and of "incredible want of consideration." Furthermore, on pay day the sum of 150 crowns was deducted from her salary, the amount paid to her substitute. Fräulein Forst protested against the director's accusations saying that she could show letters of acknowledgment from the former directors Mahler and Weingartner, testifying to her over-conscientiousness and zeal in her work, and that she had received remunerations from the Intendant therefor. Moreover, she objected to the tone of the director's letter. Director Gregor replied in a second letter, repeating the reproaches contained in his first. Fräulein Forst has now brought action against the director for defamation of character

and also for unjustified cutting of her salary.

There is other difficulty between the two. Fräulein Forst objects to certain demands made of her by Director Gregor in her part of *Norina* in "*Don Pasquale*," now in rehearsal, such as to have to sing a cantilena after being rendered quite breathless by a jump on a divan unaided by her hands, and also to sing a coloratura aria lying upon her stomach on this self-same divan or sitting on it with legs crossed under her. On the other hand, an official of the Hofoper states that all are enchanted with Director Gregor's stage management of the opera and at the gentleness with which he met Fräulein Forst's complaints. He offered to have a comfortable divan constructed specially to suit Fräulein Forst's figure, and wants her to present the part in a manner which would assure her success if she but obeyed his directions.

On September 18 the Philharmonic Choir will take up its regular rehearsals, and in all the concert halls the Summer somnolence is being slowly replaced by beginning activity. The alterations in the building of the Musikverein are rapidly approaching completion, and the outer walls are now being redecorated. In this building the "Wiener Tonkünstler" orchestra, which is just entering on its fifth year, will give a cycle of eight subscription symphony concerts under the exclusive lead of Oscar Nedbal, besides two concerts out of the ordinary. The soloists engaged to take part in the various concerts are the singers Frau Kurz, Margarete Siems, Franz Steiner, Herr and Frau Max Ulanowski; the violin virtuosos Mischa Elman, Fritz Kreisler, Henri Marteau, Robert Pollak, Franz Wilczek; the pianists Moritz Rosenthal, Germaine Schnitzer, Theodor Szanto, Dr. Paul Weingarten and the violoncellist Pablo Casals.

One of the above mentioned artists, Franz Wilczek, the American violinist, en-

chanted his hearers at an informal musicale at the house of Mrs. Proudfoot last Wednesday evening by his fine rendering of the Spanish Symphony, by Lalo, and Kreisler's "Wiener Walzer," besides a number of small selections graciously given as encores. With another of them, Germaine Schnitzer, I had a pleasant talk a few days ago. She is booked for America in the season 1912-13, and until then has her time so filled with engagements all over Europe that she laughingly declared she scarcely saw how she would be able to do it all.

Edna de Lima, the new American so-

prano at the Hofoper, has been given the part of *Sofie* in the "Rosenkavalier" and is industriously at work upon it. Looking over a recent copy of MUSICAL AMERICA she had a pleasant surprise at seeing Miss Altemus's picture and told me in what an interesting way she had made her acquaintance in Paris. Both were staying at the same hotel. Miss de Lima heard some beautiful playing and asked who the performer was; Miss Altemus was delighted by the sound of a lovely voice and inquired the singer's name; and both were agreeably surprised to recognize compatriots in one another.

ADDIE FUNK.

WILL APPEAR IN CONCERTS

Baritone Klibansky, Noted Teacher, Engaged for Recital Work This Season



Sergei Klibansky, Baritone, Who Will Be Heard in Concert This Season

Sergei Klibansky, the Russian baritone, who has resumed his private teaching in New York and who has also been engaged for the faculty of the Institute of Musical Art by Frank Damrosch, will be heard in concerts this season.

Though Mr. Klibansky has been known in New York in the past principally through his teaching he is also well known abroad as a *lieder* singer and he has completed arrangements whereby he will accept a limited number of concerts. As a singer, Mr. Klibansky possesses a baritone of fine mellow quality and much expressiveness, and a style which is the result of great experience and innate musicianship.

In his few appearances in this country Mr. Klibansky has won the approval of his audiences and the critics. After singing at a concert in the West he was immediately engaged for five concerts and these will be added to so that a short tour may be made throughout Ohio and Indiana.

Frederic Shipman in New York

Frederic Shipman, the Canadian impresario, is paying New York a flying visit for the two-fold purpose of welcoming his new stars, Mme. Emma Eames and Emilio de Gogorza, on their return to America, and also to persuade Mme. Nordica to add ten additional concerts to her Fall tour, which is already booked solid, opening in Keokuk, Iowa, on September 28, and comprising thirty-two concerts.

Mr. and Mrs. Shipman arrived in New York last Friday and spent the week end as the guests of Mme. Nordica at her bungalow at Deal Beach, N. J.

apolis Orchestra. Mr. Fischer was most enthusiastic about her singing and assured her of an appearance with the orchestra at some future time. Another promising pupil is Grace Epley, a coloratura soprano, who is preparing for the concert stage.

Mr. Augustine has decided to specialize this season on tone-production for professional singers, finding that there is a large field in this direction. His efforts in this work have been rewarded by the many tributes paid him by those professional singers who have studied with him during the last few seasons.

Sergius I. Mandell Returns to New York to Resume Instruction

Sergius I. Mandell, the New York violinist, returned to the city on September 16 and opened his studio at No. 107 West 114th street, where he will accept pupils in violin instruction. His class for the coming season promises to be a large one and applications for lessons are being received daily. His Summer was spent in the Catskills, where he was heard at various concerts, arousing much enthusiasm for his artistic playing. A charity concert was arranged two weeks ago and Mr. Mandell appeared with great success, playing among other things, the well-known nocturne, op. 9, No. 2, Chopin-Wilhelmi, a "Spanish Dance" by Rehfeld, the Romance from the Second Concerto of Wieniawski, and Sarasate's "Zigeunerweisen"; he was warmly applauded for his interpretation and showed a keen insight into the music which he played, his technic being sure and his tone round and full. Mr. Mandell is planning a pupils' concert in the near future and will also be heard with his trio in a series of concerts in and about New York.

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Adolphe Sternberg, manager of Giacomo Ginsburg, the baritone, and a number of other prominent musicians who are in Europe at present, announces that he has arranged with European opera managers to secure engagements abroad for talented American singers with exceptional voices. Mr. Ginsburg has already prepared three singers for débuts under these auspices. Mr. Sternberg announces that he has secured many engagements for the coming season for Mr. Ginsburg.



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Earl Bright, 'cellist, of New York, has joined the faculty of the von Stein Academy of Music, Los Angeles.

Jeanette Durnow, pianist, has returned to her Chicago studio after a Summer spent resting in Northern Michigan.

Eugenie Pappenheim, the New York vocal teacher, has just returned from her vacation and has resumed lessons with a large and promising class.

Mme. Jeanne Jomelli, the dramatic soprano, has been engaged by the Indianapolis Männerchor for a recital on the evening of Wednesday, March 20.

Dewitt Durgin Lash and his gifted wife, of Chicago, will continue to give special programs of Chicago composers this season. A number of Mr. Lash's pupils have found good organ positions this Summer.

A farewell reception was given Alice Duigan, pianist, by Pueblo, Col., musicians September 8, before her departure for Europe to continue her musical work. She will study in Lausanne, Switzerland.

Mrs. Ottillie Hassensall, violinist, has located in Portland, Ore. She is originally from Ohio and studied violin in the celebrated Joachim school in Berlin, Germany, and did concert work in Italy.

John R. Rankl, the bass-baritone, will direct St. Mary's Episcopal Choir, in Chicago, this Winter and have charge of the vocal department at the Park Ridge School of Music. He is also booked for a large number of recitals.

William Harkness Arnold, organist and choirmaster of St. Stephen's Church, Providence, arrived in Boston on the *Franconia*, September 13, after a Summer in Europe. Mr. Arnold spent most of his time abroad in study.

Preliminary plans for the Connecticut State Sängerbund to be held in New Haven next June, were decided upon at a recent meeting of the committee in charge. It is expected that 1,000 singers from all over the State will participate.

Robert H. Prutting, of Hartford, Conn., will conduct the Hartford Philharmonic Orchestra at the three concerts to be given this season. Mr. Prutting was graduated from Yale University School of Music last June with the degree of Bachelor of Music.

Channing W. Lefebvre, of Baltimore, has assumed the position of organist of St. Stephen's P. E. Church, Washington, D. C., succeeding Mrs. Delphine W. Brown. Mr. Lefebvre will be heard in several recitals on his instrument during the coming season.

Karl Formes, a pupil of W. A. Willett, of the Sherwood Music School, sang at Chicago Lawn, September 12, and has been engaged to create the baritone part in "Hermann der Befreier" by Zuschneid, under direction of Karl Reckzeh, November 19 at Turner Hall, Chicago.

Marie L. Skidmore Connor, director of music in the Randolph Macon School, Danville, Va., will tour the South with a well-known concert organization as violinist soloist. Miss Connor has been identified with southern music circles during the last ten years.

Anna Pitz has been appointed to succeed Lewis Kellner as organist of the St. James Church of Manitowoc, Wis. Miss Pitz is a graduate of the Wisconsin State University Conservatory. Mr. Kellner resigned after four years' service to enter Lawrence College at Appleton.

After twenty-eight years of service as director of the mixed choir of the Trinity Lutheran Church of Milwaukee, Professor John Wegner has tendered his resignation. The choir is fifty-five years old and under

Prof. Wegner's leadership has grown and prospered remarkably.

The Meriden Philharmonic Orchestra, of Meriden, Conn., will give a concert in the Poli Theater, that city, November 20. The orchestra has been increased to forty players and is composed, for the most part, of young Meriden musicians, including the best of the city's amateurs.

Alessandro Bonci, the Italian tenor, will be the soloist at the benefit concert to be given by the Columbus Monument Association of Cleveland, Ohio, Sunday afternoon, January 28. It is expected that an enormous sum of money will be realized at this concert for the monument project.

The Italian Music Institute of New York City, Giacomo Quintano, director, began its Fall term on Friday, September 15. The institute has in its short existence established itself in its community as a school of considerable worth and applications for instruction are being received daily.

Professor J. H. Beyer, who for nearly twenty-eight years has held the position of instructor and organist for St. Martin's congregation of Milwaukee, has tendered his resignation to the board of trustees of the church. Mr. Beyer has recently held positions as instructor at Evansville, Ind., and Peru, Ind.

T. Dillwym, a Welsh baritone, who has had much experience in oratorio work in the East and Middle West, has located in Pueblo, Col., where he joined the faculty of the Scott School of Music and Expression and is organizing a chorus of 400 voices from among the students of the school.

To mark the opening of the Autumn season a musicale was given by Mme. Lilian Nordica Friday evening, September 22, at Briarcliff Manor, N. Y. She was assisted by Myron Whitney, basso, and E. Romayne Simmons, accompanist. The program included some new English songs by Mme. Nordica.

A farewell reception was given on September 6 in honor of Mrs. Herman F. Gruendler, a voice teacher of Pueblo, Col., formerly of Detroit, Mich., at the residence of Mrs. H. E. Brayton, in the former city. Mrs. Gruendler and her husband, Herman F. Gruendler, pianist, orchestral conductor and teacher, are about to locate in Houston, Tex.

Mrs. Katie Wilson Greene will, as usual, be the local manager of the Boston Symphony Orchestra concert series in Washington, D. C., which, even at this early date, has almost been fully subscribed. The soloists who will be heard with this organization are Mme. Schumann-Heink, Kathleen Palmer, Josef Hofmann and Louise Homer.

For the thirty-second consecutive time E. O. Kney, cashier of the Madison, Wis., State Bank, has been re-elected president of the Madison Männerchor. The other officers, all of whom were re-elected, are: Vice-president, Jacob Esser; secretary, J. J. Buellesbach; treasurer, August Scheibel; librarian, Herman Nolan; color bearer, Paul Scheibel.

A musicale for the benefit of the Universalist Women's Club of New Haven, was given, September 13, at the residence of Mrs. Elizabeth Griesinger, that city. Those who took part were Mrs. Robert Douglas Martin, soprano; Mrs. Annie B. Dodge, contralto; Mrs. Clayton Chamberlain, mezzo-soprano; Alfred T. Brisbois, tenor, and Florence Umstatter, pianist.

Sunday concerts may be given in Philadelphia by an orchestra under the management of Maurice H. Revnes, who was of the executive forces of the Philadelphia Opera House under Oscar Hammerstein. Plans have been completed to hold the con-

certs in a theater best adapted for the purpose. The orchestra will be composed of Philadelphia musicians.

The Apollo Club of Janesville, Wis., has reorganized for the season and officers have been elected as follows: President, George S. Parker; vice-president, A. P. Lovejoy; secretary, Clarence Beers; treasurer, W. S. Bladon. The Apollo Club has been furnishing the Janesville musical public with musical entertainment for several years.

Work on the new concert hall being built in Washington, D. C., as an addition to Mrs. Bradley's home in Connecticut avenue, is progressing well. This will be the scene of the many private musicales which have become a distinctive feature of the Winter's entertainment at the Bradley Mansion.

Eugen Klee, director of the Junger Männerchor of Philadelphia, has lately returned from an extended trip in Europe, and has resumed teaching in his studio in the Presse Building. Mr. Klee, as director of music in the Church of the Advocate, promises an interesting musical program for the consecration of the new bishop in October.

The present enrolment of students in the Chicago Musical College numbers some two hundred more than were credited to that institution at this period of the term last year. A greater per cent. of the students enrolled this season are residents of Chicago. Something like fifty-six per cent. of the entire enrolment is credited to Chicago.

J. W. F. Leman, violinist and member of the Philadelphia Orchestra; Stanley Gery, pianist, of Philadelphia, and Gustav Shafer, cellist, of New York, have returned from a sojourn in the Blue Mountains, where they gave a series of concerts. Leman, having resigned his conservatory teaching, will open a Philadelphia studio for private instruction the latter part of September.

Edith Roberts of Chicago, who only recently arrived from Paris, where she studied over two years with de Reszke, has just gone to Nashville, Tenn., to assume the position of vocal teacher in Belmont College. During the Winter, while Miss Roberts is in the South, a number of concert appearances will be arranged for her in that part of the country by R. E. Johnston.

Donald A. X. Johnson, of Centerville, Trempealeau County, Wis., the one-armed prodigy of the piano, has returned from his studies in New York. On March 17, 1909, when Paderewski visited La Crosse, Wis., Johnson played for him. Paderewski was delighted with his work and sent him to New York, where he studied under Sigismund Stojowski. In October Johnson will leave for New York to take up his third and final year of study.

T. Arthur Smith, of Washington, D. C., announces a number of his musical attractions for the coming season. Among them will be the New York Philharmonic Orchestra, in three concerts with noted soloists. He will also have the Flonzaley String Quartet in two appearances, the first in January and the second in February. Mme. Gadski will also come to Washington under his management, and still others will probably be David Bispham, baritone, and Harold Bauer, pianist.

On Tuesday evening, October 3, in the New Century Drawing Room, Philadelphia, a vocal and instrumental concert will be given by six Scandinavian women. Those who will be heard are May Corine, coloratura soprano; Judith Lindblom, an eighteen-year-old mezzo-soprano; Selma Linde, contralto at Dr. Parkhurst's Church, New York; Viola Uddgren, an interpreter of children's lyrics; Anna Rosengquist Wallin, formerly of the teaching force of Temple University, pianist, and Miss M. Austin, pianist and accompanist.

For the Sundays in September the Moravian Church of Lancaster, Pa., Dr. William A. Wolf, organist and choirmaster, is having elaborate musical programs at its services. On Sunday, September 17, there were anthems by Berge, Marks, Kimmins, Macfarlane, while on Sunday, September 24, the music of Watson, Rogers, Butcher, Andrews and Brown will be heard. The solo quartet for the year again enlists the services of Ida M. Vance, soprano; Mabel

E. Grube, alto; Walter A. Kratzert, tenor, and Charles F. Ziegler, bass.

The new officers of the MacDowell Club the largest and oldest women's musical organization of Milwaukee, will be installed November 7. They are: President, Ella Smith; vice-president, Alice Furlong; recording secretary, Edward Becker; corresponding secretary, Alice Stone; treasurer, Mrs. A. Rees Powell; advisory chairman, Mrs. C. E. MacLennan; program committee, Mmes. J. A. Seger, P. Smith Iva Bigelow-Weaver, J. Holstein-Dersch and Miss Florence Oberndorfer. Pearl Van Vliet had charge of the students' section of the club.

Charles S. Wengerd, director of the Ohio Northern College of Music, Ada, O., is spending a three weeks' vacation with his pupil, Mr. Veatch, in Northern Michigan. The past season at the Ohio Northern College of Music has been one of unusual success in all departments, the total enrollment reaching over 300. Plans are being made for a splendid artists' series again this year. The choral society will be enlarged and reorganized and at least three concerts will be given, the first of which is to be an elaborate presentation of the "Messiah."

Mrs. Leda Crawford-Steele, vocal and piano teacher, of Muskogee, Okla., resumed her classes September 15. She will fill a few concert engagements during the season. Mrs. Steele is the possessor of a mezzo soprano voice which has gained her widespread popularity on the concert stage in the Southwest. She is deeply interested in the works of American composers and besides compositions by Arthur Farwell, George W. Chadwick, Charles Gilbert Spross, Henry Holden Huss, Hallett Gilbert, Charles Wakefield Cadman, Frank La Forge and others, will introduce this season groups from American women composers—Lulu Jones-Downing, of Chicago; Harriet Ware, Edith Haines-Kuester, Gena Branscombe, New York; Mabel W. Daniels, of Boston; Fanny Snow-Knowlton, of Cleveland; Ella May Smith, of Columbus, and Florence Newell Barbour. Mrs. Steele has for eight years been a member of the National Board of the National Federation of Musical Clubs and at present fills the office of national librarian.

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IN THE REALM OF LIGHT OPERA

"The Kiss Waltz" a New Viennese Operetta Heard for the First Time Here—"The Pink Lady" for London—Marguerite Sylva Arrives to Begin Rehearsals for "Gypsy Love"

By WALTER VAUGHN

"THE KISS WALTZ," the second of the many Viennese light operas to be seen on the light opera stage this season, was produced for the first time in this city at the Casino on Monday night last and met with a fair degree of success, due perhaps as much to the large cast and expensive mounting furnished by the Messrs. Shubert, as to the work itself. The music of the piece is by C. M. Ziehrer and the American adaptation was made by Edgar Smith and Matthew Woodward.

Robert Warwick, Charles Bigelow and Eva Davenport head the cast, which also includes Flora Zabelle, William Prue, Martin Brown, George Paunceforte and Oscar Schwarz.

According to the story, *Guido Spini*, a handsome young composer who has written a musical composition called "The Kiss Waltz," is captivating all the women at a certain hotel on the Riviera, where he is the leader of the orchestra. *Nella, Baroness Von Bernau* appears to be his choice, but the musician is kept from making his position clear owing to a number of intrigues and mishaps which are cleverly arranged and used as a medium to introduce a large number of characters in clever and amusing situations.

The piece contains the inevitable waltz number which was received with the customary first night's enthusiasm.

"WHEN SWEET SIXTEEN," Victor Herbert's new song play as it is called, was seen for the first time in New York on Thursday night of last week at Daly's Theater, where it was favorably received by a large audience. George V. Hobart has written the book and Mr. Herbert has supplied a dozen pleasing melodies which contributed largely to the success of the piece. Of the songs which were most favorably received, "Laughs" and "Honey Love" will probably become the most popular. Mr. Herbert conducted the orchestra and got the most out of the rather light score. With all apologies to Mr. Herbert's new numbers however, the real success of the piece was scored by the medley from his old operas which was introduced in the second act. In the medley were introduced airs from "The Singing Girl," "Babette," "Mlle Modiste," "The Wizard of the Nile," "The Red Mill" and others.

"THE PINK LADY," the only musical play to last in New York throughout the entire Summer, is to be presented this Fall in London, where its reception will be watched with considerable interest. Frank Daniels will be seen in the principal comedy rôle and Hazel Dawn will play her original part.

MARGUERITE SYLVA, who returned from abroad last week to begin rehearsals for the new music opera "Gypsy

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Perhaps if the worshipful doctor is truly patient he may create a vogue in vaudeville for the German *Lieder* and drive out some of the pervading monkeymen to dispense organized noise for the edification of the fat-witted. It is axiomatic that art cannot joke with or belittle itself, if it be true art, no matter the time, the place or the condition. As for Dr. Wüllner's appearance, no caustic criticism can hold so long as his interpretation sustains his standard. His enunciation is still admirable; but his pantomimic byplay and facial contortions are more pronounced than ever, while his deep, heavy pauses and anguished looks and the raising and lowering of the brow are all growing more frequent in his work and consequently less effective.

Dr. Wüllner began his performance at the Majestic with the "Erl King," a song that of all songs should appeal to the general audience through its dramatic and descriptive power. Unfortunately his performance seemed to lack all of its pro-

gressive dramatic swing, leaving the climax uninspired. "Ein Weib," a ballad that won great favor here in former seasons, was among the best of his offerings, and the "Two Grenadiers" found him quite at his best. This piece was the most heartily approved of all. In fairness it cannot be said that Dr. Wüllner greatly pleased his hearers. He surprised them; they were puzzled and gave him strict attention, and so he triumphed.

C. E. N.

Organist Kraft's Concert Plans

Edwin Arthur Kraft, the organist, will play three times during the first week in October. On October 2 he will be heard at the South Presbyterian Church, Syracuse, N. Y., giving the opening recital on a new three manual Austin organ; on the 4th he will play at the North Congregational Church, Haverhill, Mass., and on the 6th at the Asylum Congregational Church, Hartford, Conn., giving the opening recital on the new four manual Skinner organ.

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